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MUSIC LEAGUE A VITAL FORCE IN HELPING ARTISTS

Scope of New Organization, of which Prominent Society Personages are Moving Spirits, Promises a Practical Solution to Problem of Securing Engagements for Worthy Young Musicians—To Work in Co-operation with New York Managers

BY PIERRE V. R. KEY

PROGRESSIVE persons who hold a genuine interest in good music have always regarded any new effort fashioned for general improvement to be worth considering. Very often casual scrutiny alone has been quite sufficient to convince that the something introduced was either impracticable or lacking in features required to serve the ends sought. But once in a great while a suggested enterprise is put forward to supply a demand, and with all the qualities needed. An undertaking that appears to be of this character is the newly formed Music League of America, about which so much discussion is now heard.

Until a few days ago, when official announcements issued from the headquarters of this society, its intent was the subject of a deal of unintentional garbling. With the purposes of the League now fully comprehended it is possible to analyze their combined usefulness and to venture some opinion as to the probability of accomplishing the beneficent ends which it is the evident desire of the officers to bring to pass.

If the cause the Music League of America represents were limited, or if it had to do with few people, this organization never would have come into existence. Inasmuch as this cause touches the boundaries of every civilized nation and affects a reasonable percentage of its cultivated inhabitants there would seem to be ample reason for launching a project whose underlying aim is betterment—specific and general, combined.

Help Musicians to Help Themselves

Because of rumors that the League, on account of the prominence of its founders and officers, was created for charitable endeavors, it will be well at once to disabuse many minds of what is wholly untrue. This organization is distinctly philanthropic—of that there can be no doubt; but it can hardly be classed as among those devoted to charitable deeds. When mention is made of the fact that those responsible for the League realized that its chiefest function should be to help certain deserving musicians to help themselves and their art, it can be instantly recognized that charity—whose dispensing is often attended with harmful consequences—could have no consideration.

Briefly stated, the principal assistance which this society hopes to be able to render is this: first, to aid exceptionally talented musicians equipped to appear professionally in music to obtain engagements; second, to encourage, by judicious advice and otherwise, young musicians seemingly warranted in striving for musical careers; and, third, to extend substantial help, where it is needed and welcome, to those communities that seek good music and the services of undeniably efficient executive instrumentalists and singers.

In some quarters it appears to have



MRS. FRANK KING CLARK

American Mezzo-Soprano Who Will Undertake a Concert Tour in This Country Next Season

been assumed that the League is straining every nerve immediately to accomplish a big purpose in a big way, with considerable vigor. Nothing could be farther from the actual state of affairs. It is true that the cause espoused is big, for if it were not the men and women who have actively identified themselves with the enterprise could not have been induced to join it. But for the moment, as well as for several months to come, the way of the Music League of America will be most conservative.

At present there is a large and complicated task to be performed, which concerns the selection of those musicians whose interests are to be advanced by the League and the establishing of permanent arrangements for obtaining professional appearances for these singers and instrumentalists. The responsiveness shown by individuals and musical organizations, clubs, colleges and private schools and seminaries has been so prompt that although the League has only gotten started, more than \$10,000 worth of engagements have come from the sources mentioned, entirely without direct solicitation.

A Precursor of Success

Such an attitude is particularly encouraging, for its quick responsiveness and the many communities from which it has come indicate that the number of persons and organizations of all kinds anxious to obtain the services of executive musicians through the Music League of

America is certain to be large. A further desirable quality connected with this situation is that in most instances where such patronage has been offered the demand is for musicians whose capabilities are not so exceptional as to require the payment of large fees. The "standing orders" placed with the League—if that phrase may be employed—are for the most part for singers, pianists, violinists and cellists whose individual services are worth from \$25 to \$150 an appearance.

Inasmuch as it is the executive musicians of these classes who are chiefly in need of the character of co-operation the new society is preparing to render, the evidence that there is an abundance of such professional opportunities is gratifying. When, however, any individual, club, organization or educational institution requires for some special occasion a great artist managed by one of the musical agencies, it will be necessary simply to ask the League to negotiate for the engagement of the artist. In other words, the society will endeavor to lighten the labors of any of its clients by arranging with musical agencies and the managements of the Metropolitan, the Boston, the Philadelphia-Chicago and the Century Opera companies for permission to place any artists under contract with them. In this way the League's clients may deal solely with its business representative for whatever musical talent is wanted at a minimum expenditure of effort and time. Moreover, the fee

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HAS THE CENTURY OPERA'S VENTURE JUSTIFIED ITSELF?

Review of the Season Just Ended Shows Several Creditable Productions and Many that Were Below Standard—No Popular Demand for Opera in English Indicated in General Run of Attendance—Plans for Next Season Announced by Mr. Aborn

By HERBERT F. PEYSER

WITH the final performance of "Nabucco" last Saturday evening and the customary miscellaneous concert on Sunday night, the first season of the Century Opera House ended.

According to the original purposes of its sponsors the house should have remained in active operation for another month. But so many of the pristine plans of those who piloted the new institution along its first year's course had gone by the board during the Fall and Winter months that the decision to close the place in the middle of April instead of the middle of May brought with it no great shock of surprise.

The reason given out for this abrupt and premature cessation of activities was the urgent need of gaining time for the alterations to be made in the auditorium before the reopening next September.

A few days before the concluding performance the Messrs. Aborn gave forth a statement touching upon the reforms that are to benefit the Century's artistic circumstances next year. These are fairly radical in their scope.

To Improve the Orchestra

"Fifty per cent. of the musicians now in the orchestra will retire after Sunday," announced Milton Aborn, "their places being taken by superior men, who will receive more money."

"Fifty per cent. of the chorus singers will find their services not required in future. The new comers—forty-five men and women—are to be brought from England. They will represent experienced choristers who have learned an extensive repertoire. Salaries in this department will be slightly raised."

"All but eight of the present first principals are not to be re-engaged and most of the second principals must also go."

"Only popular operas, mostly of the Italian type, will find a place in next season's repertoire, and no novelty will be offered unless it is tuneful."

"From \$3,000 to \$5,000 more a week is to be spent for opera than was spent this year, which approximated \$15,000."

"We have encountered many obstacles in our initial season," said Milton Aborn, "and we recognize that we have given some opera that has not been excellent."

"Next year there will be no excuses to offer. We plan to increase the first violins to the number of six, and the improvement elsewhere will give us a body of players who will satisfy."

"A new concertmaster is to be engaged, and we shall not stop at paying adequate salaries wherever it is essential to obtain services that are necessary for artistic success. In June, when I go abroad, I expect to secure two admirable basses and at least six other first principals."

"Among them will be a first rate coloratura soprano, who will be needed for 'Traviata,' 'The Barber of Seville'

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MUSIC LEAGUE A VITAL FORCE IN HELPING ARTISTS

[Continued from page 1]

for any artist so engaged will be as low as that possible to secure through dealing direct with any agency or opera management.

A Valuable Time-Saver

Any person serving as head of a committee to obtain musicians for a concert knows the difficulties attached to closing each contract satisfactorily. Where the writing of letters to more than one manager is imperative it frequently happens that valuable time is lost and very often the sought for services of one artist after another. The facilities of the League will effect economy of time for all who do business with it and, as is evident, work to the equal advantage of the musical agency and opera company managements.

Apart from all this manifestly admirable service, which the society is in position to provide, is another no less important. This consists in the genuine help that is available for those communities where the greatest opportunities have not existed to select musicians suited to the requirements of concerts given in them. Unless one is in closest touch with all that is going on in the music centers of this country the choice of a singer or instrumentalist, or a group of instrumentalists or singers, may easily result in engaging something inferior or *passé*. Wherever this danger threatens it may, in future, be reduced to a minimum if the League be consulted, because its recommendations are to be made without prejudice in any form.

Not for Monetary Profit

To do what the League purposes doing could not be possible if a financial profit had to be shown. Fortunately, the men and women back of it have no such wish. They expect, in the course of time, that it shall pay operating expenses, but beyond this nothing in this respect is desired. No musical artist or organization pays anything to the League save 10 per cent. of the fee derived from an appearance. And where such an arrangement is concluded for a musician or musicians managed by an agency or opera company a very small part of the profit going to the other manager is paid the League for its part in such a transaction. Obviously, then, nothing could seem to be fairer to all concerned or better calculated to promote efficiency helpful to musicians, the public and managers generally.

"So far so good," remarks someone, "but how are the musicians chosen who are to be helped?"

In so-called secret auditions, where the identity of every applicant is unknown to a committee of seven judges who sit as an expert body and whose majority ruling is final in acceptances and rejections. Perhaps, to offer the clearest explanation, it will be well to take an imaginary case of some young woman who is a

singer and who wishes the assistance of the League in securing engagements to which she deems herself entitled, but which in adequate measure have been denied through circumstances she could not control.

No matter where the young woman resides, she writes to the League at Æolian Hall, New York City, stating reasons for the belief that she is deserving of a hearing and mentions as briefly as possible whatever it is essential for the League's corresponding secretary—who is Marie Kieckhoefer—to know. In the event that

single duty is to make such announcements.

Meanwhile, the committee remains seated in the center of the auditorium surrounded by screens which hide from view whomever is singing. The markings are arranged to consider quality and power of voice, its evenness throughout the scale and its excellence in medium, lower and upper registers, the method of production, purity of intonation, enunciation, pronunciation, musicianship and interpretation. If the audition chances to be for pianists or violinists the same



Mrs. H. O. Havemeyer,
President

Mrs. Otto H. Kahn,
second vice-president

Mrs. Willard D. Straight,
first vice-president

Three Officers of the Music League of America

Officers of the League

The officers of this remarkable organization are Mrs. H. O. Havemeyer, president; Mesdames Willard D. Straight, Otto H. Kahn and Linzee Blagden, vice-presidents; Dave Hennen Morris, secretary, and Alvin W. Krech, treasurer. Among the founders are Mrs. E. H. Harriman, Mrs. John Henry Hammond, Mrs. Charles B. Alexander, Mary B. Callender and John W. Frothingham.

Fortunately for the League and its endeavors, the officers are active in their duties and thoroughly qualified for the posts they hold. Mrs. Havemeyer has not alone been long recognized as one of the most powerful friends of music, but she is herself a practical musician. Mrs. Straight, who was Dorothy Whitney, sister of Harry Payne Whitney, is a staunch supporter of the art, and though not as distinguished in the executive side of music as some of her colleagues, her abilities for the office she holds are excellent.

Mrs. Kahn, wife of the chairman of the Metropolitan and the Century Opera Companies' executive committees, is conceded to be one of the keenest of amateur music critics and thoroughly versed in the progress as well as the essentials of music. Many who have heard Mrs. Blagden sing are aware of her musical proficiency, and Messrs. Krech and Morris are instrumentalists. The former is a pianist of ability who takes part nearly every week during the season in the performance of ensemble music given in his New York home. Mr. Morris, while at Harvard, was one of the first violins of the University Orchestra, and now takes part in the presentation of chamber music, as does Mr. Krech, once a week in his residence. Prominent among the directors, who have not all been chosen, are Rawlins Cottenet, a Metropolitan Opera Company director, whose compositions are often publicly performed, and Mrs. Hammond, formerly Emily Vanderbilt Sloane, and long ranked as one of the best amateur pianists in New York City.

These public-spirited citizens and their associates in the enterprise they have just launched may be counted upon to carry it to success. They have undertaken a considerable task, one that cannot be expected to show the fullest fruits short of several years' patient striving.

the writer is intelligent and seemingly entitled to be heard, she is notified to be present at either Æolian Hall or the Century Theater, which may be later used for these League auditions, at the next regular judging.

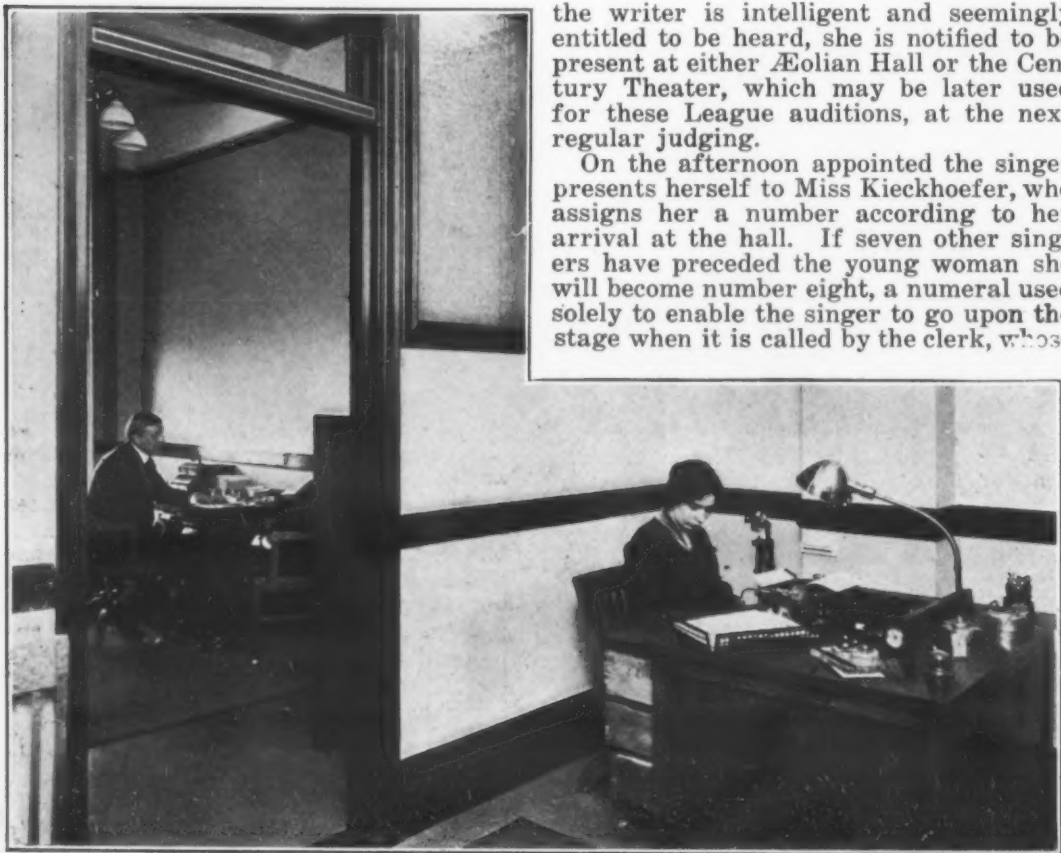
On the afternoon appointed the singer presents herself to Miss Kieckhoefer, who assigns her a number according to her arrival at the hall. If seven other singers have preceded the young woman she will become number eight, a numeral used solely to enable the singer to go upon the stage when it is called by the clerk, whose

general standard of measurement is applied, one which will permit the committee sitting to form an estimate of the apparent readiness of the candidate's capacities satisfactorily to fulfill professional engagements.

Classifying the Applicants

It has been decided that every candidate accepted must qualify in one of four established classes, but only the first three, A, B and C, make their members eligible to be considered for professional engagements. The fourth, class D, is for exceptionally talented young musicians who appear to have futures and need help which the League is willing to consider endeavoring to provide. There is no provision made, however, for the society to give any money toward the support or education of any musician who has been adjudged as of class D. Although no official declaration has been made concerning this point, it is probable that the truly exceptional cases will be taken up by the officers and certain recommendations offered fitting each one.

The class A artists will be those of admirable equipment in every way and worth engaging for important musical undertakings at a single fee of several hundred dollars. As may be imagined, there is small likelihood of many such "finds" among those who come forward at the League's auditions. The majority of the successful applicants will be class B and C, the former equalling an artistic



—Photo by Underwood & Underwood

Where the Business of the Music League is Conducted in Æolian Hall, New York

NEW YORKERS VIEW REMARKABLE ALLEGORICAL PAINTING DEPICTING BEETHOVEN COMPOSING MOONLIGHT SONATA



—Photo Copyright Campbell Art Co., Elizabeth N. J.

"Beethoven's Moonlight Sonata," painted by Joannes de Tahy, exhibited at Æolian Hall, New York

IMPOSING allegorical paintings, in which the artist has tried to visualize the emotions caused by music are on exhibition in Æolian Hall, New York. They are the work of Joannes de Tahy, a Hungarian-American. They are displayed with a musical accompaniment each day from ten o'clock in the morning until six in the evening.

Two of the most interesting works, "Mozart Improvising" and "Richard Wagner and the Rhine Daughters," are lent by Mr. F. W. Woolworth. They are arranged as they are in his music room, where as told in the New York Herald, by pressing buttons at the organ changeable lights can be made to play upon them as the

spirit of the music changes. The picture of Mozart shows him in the midst of swirling, beautiful colors. That of Wagner reveals him at the side of the canvas looking toward a river of green and gold in which are shapely yellow haired daughters of the Rhine.

"Beethoven's Moonlight Sonata," of which a reproduction appears above, reveals beautiful and ethereal figures floating in an atmosphere of green, gold and pink. "Strauss's Blue Danube" shows the composer, baton in hand, conjuring a swirling sea of sound visualized in green, blue and gold. "Bach's Requiem" has a sepulchral portrait with faces filled with poignant grief. The exhibition came to an end on Thursday.

A CAMPAIGN TO AID NATIVE COMPOSERS

Chicago Orchestra in Scheme to Give American Musician Larger Opportunities

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, April 20, 1914.

A MOVEMENT has been started by Glen Dillard Gunn to bring forth in public concerts the larger orchestral works of native composers. Last November the first of these concerts was given by the Chicago Symphony Orchestra, under his direction, and we heard an Overture by Eric Delamater, a concerto by Leo Sowerby, both of Chicago, besides pieces by MacDowell and other American writers.

This concert was so successful that a second one will be given next Monday evening at Orchestra Hall, also by the Chicago Symphony Orchestra, under Mr. Gunn's leadership. An overture by Arthur Dunham will be given, an aria from one of Horatio Parker's works will be sung.

Carl Bush, of Kansas City; Edward MacDowell, P. Marinus Paulsen, of Indiana; Felix Borowski, Samuel Bollinger, of St. Louis, and John Alden Carpenter will all have some of their music on this program. A piano concerto by Felix Borowski will be interpreted by Prudence Neff, accompanied by the orchestra, and Lucille Stevenson, soprano, will sing the six songs comprising "Git-anjali" for soprano and orchestra by Carpenter, with the texts of Tagore.

Appended to the official program of this concert is the following letter from the projectors of the enterprise:

"To Music Lovers—The musical life of this country sustains an artistic level that at least is as high as that of Europe. It is financially far more important—that is, America spends a great deal more for music than does any European nation. But the native and resident musicians' share in this artistic activity and in its rewards is less in this country than in any other.

"Believing that this condition works a disadvantage to the artistic progress of the nation as well as a grave injustice toward the musicians who reside here, it is proposed to give two programs each year with the Chicago Symphony Orchestra, devoted to American music and exploiting, as soloists and composers, native or resident artists.

"To encourage the young executive artists who have received their training only in this country it is proposed to award one appearance in these concerts each season by competitive examination. It has been suggested that the soloist in the first concert next Fall shall be a pianist, and the concerto to be contested for, the MacDowell No. 1, A Minor.

"These concerts will not be given for profit. The prices charged for admission, (25 cents and 50 cents) will barely defray expenses of orchestra, hall rent, etc. They will provide the American musician a hearing, and therewith, in a measure at least, will meet his greatest need.

"Your support is solicited.
"CHARLES G. DAWES.
"FREDERICK A. STOCK.
"GLENN DILLARD GUNN."
M. R.

Opera Deficit of \$2,500 in St. Louis

ST. LOUIS, April 20.—For the first time in the history of grand opera in St. Louis the season has ended with a deficit.

George W. Simmons announced to-day that the deficit would be about \$2,500. "The season is the best we ever had for artistic merit," said Mr. Simmons, "but it is the worst financially. The guarantors will be asked for about \$100 each. Always before we have just about broken even on the season."

Melba in "Bohème" Opens Covent Garden Season

LONDON, April 20.—The Covent Garden opera season opened to-night with a performance of "La Bohème," with Mme. Melba as *Mimi* and Giovanni Martinelli as *Rodolfo*. Both were much applauded. King George and Queen Alexandra were in the audience. The program for the rest of the week is "Manon Lescaut," "Rheingold," "Die Walküre," "Siegfried," and "Parsifal."

Sinding's Opera a Success in Dessau

[By Cable to MUSICAL AMERICA]

BERLIN, April 20.—Christian Sinding's opera, "The Holy Mountain," had its première at the Grand Ducal Opera of Dessau last night and was accorded a hearty reception. It is the first opera that Sinding has composed. He has dedicated it to Arthur Shattuck, the American pianist.

O. P. JACOB.

Fritz Kreisler in Vienna

BERLIN, April 18.—Fritz Kreisler, the violinist, arrived from America on Tuesday and left Berlin yesterday for Vienna, where he will spend a few days visiting his parents. He will then go to Paris and London to fill concert engagements.

Yale Music Professor Arrested by Mistake in Rome

NEW HAVEN, CONN., April 15.—Because they happened to resemble a man and woman under suspicion for the theft

of jewelry at Taranto, Professor Harry Jepson, the organist and member of the musical faculty at Yale, and his wife were arrested and held in prison in Rome for twenty-four hours before the mistake was discovered through the intervention of the American Vice-Consul.

Louis Zuro to Give Eight Weeks of Opera in Italian

Louis Zuro announces that, beginning May 3, he will give a season of grand opera in Italian at the Grand Street Theatre, New York. The theater has been leased by Mr. Zuro for eight weeks. Among the revivals will be "Huguenots" and "La Juive." The newer school will be represented by "Thaïs," "Samson et Dalila," etc. One of the early productions will be "Tales of Hoffmann." The repertoire will also include "Aida," "Faust," "Carmen," "Gioconda," "Otello," "Lucia," "Cavalleria," "Pagliacci," "Barber of Seville" and others.

London Engagements for Mme. King Clark

BERLIN, April 3.—Mme. King Clark is leaving Berlin on April 29 for London, where she will have a busy season with recitals and drawing-room work. Mme. Clark will give a recital in London (Beckstein Hall) on May 6, and will appear in joint recital with George Hamlin on May 21 in the same hall. A joint recital is to be given by these two artists on April 27 in the King Clark studios in Berlin.

O. P. J.

Yvette Guilbert to Tour America Next Season

PARIS, April 18.—Yvette Guilbert, the famous singer and reciter, expects to visit America again next season, singing in thirty concerts in ten weeks under management of Charles L. Wagner. Her last American tour was four years ago.

HAS THE CENTURY OPERA'S VENTURE JUSTIFIED ITSELF?

[Continued from page 1]

and several other works of their general character that are to have our attention beginning next September.

"With Jacques Cointe as director of the stage and Agide Jacchia in control of the orchestra, I believe there is every reason to expect a genuine success for the Century during 1914-15."

In the nature of these promised changes lies a most comprehensive criticism of the season just ended. The statement as a whole constitutes a frankly implied confession of errors on the part of those in control of the house—errors that were partly excusable and partly not.

It is not really possible definitely to characterize this first year of the Century as a success or a failure. The elements involved in an unbiased point of view are too diverse and complex to permit of an unconditional decision. It was widely held last Fall that the season would offer a solution to many mooted problems—chief among them concerning the actuality of the desire for opera in English and opera at popular prices. But, after thirty-one weeks of professed experimentation the most obvious queries remain unanswered conclusively. And it now seems as though the process of at least a second season is necessary to clear up dubious points.

As to the Demand for Popular Opera

Is there a demand for popular-priced opera in New York such as has so often been claimed? One naturally looks to monetary statistics for a more or less persuasive response. Now, there has been no anxious disposition at the Century to publish official statistics in any itemized form. But it has been rumored that the season's deficit approximates \$50,000. The early part of the institution's career is said to have been marked by a respectable profit which, in the course of time, dwindled and finally reversed itself to the extent just mentioned.

From all of which one is urged to the conclusion that the audiences during the first months were larger than afterwards. This fact, if true, might be accredited either to unsatisfied popular curiosity respecting the new venture and the absence of competing musical activities at the time or else to the superiority of the performances over those given later. And, indeed, the discrepancy in size between the earlier and later gatherings was often striking despite the claims of certain favorably prejudiced partisans of the Century (whose optimistic exaggerations in this way or in that bordered at times on the ludicrous) to the effect that crowded houses were well nigh invariably the rule.

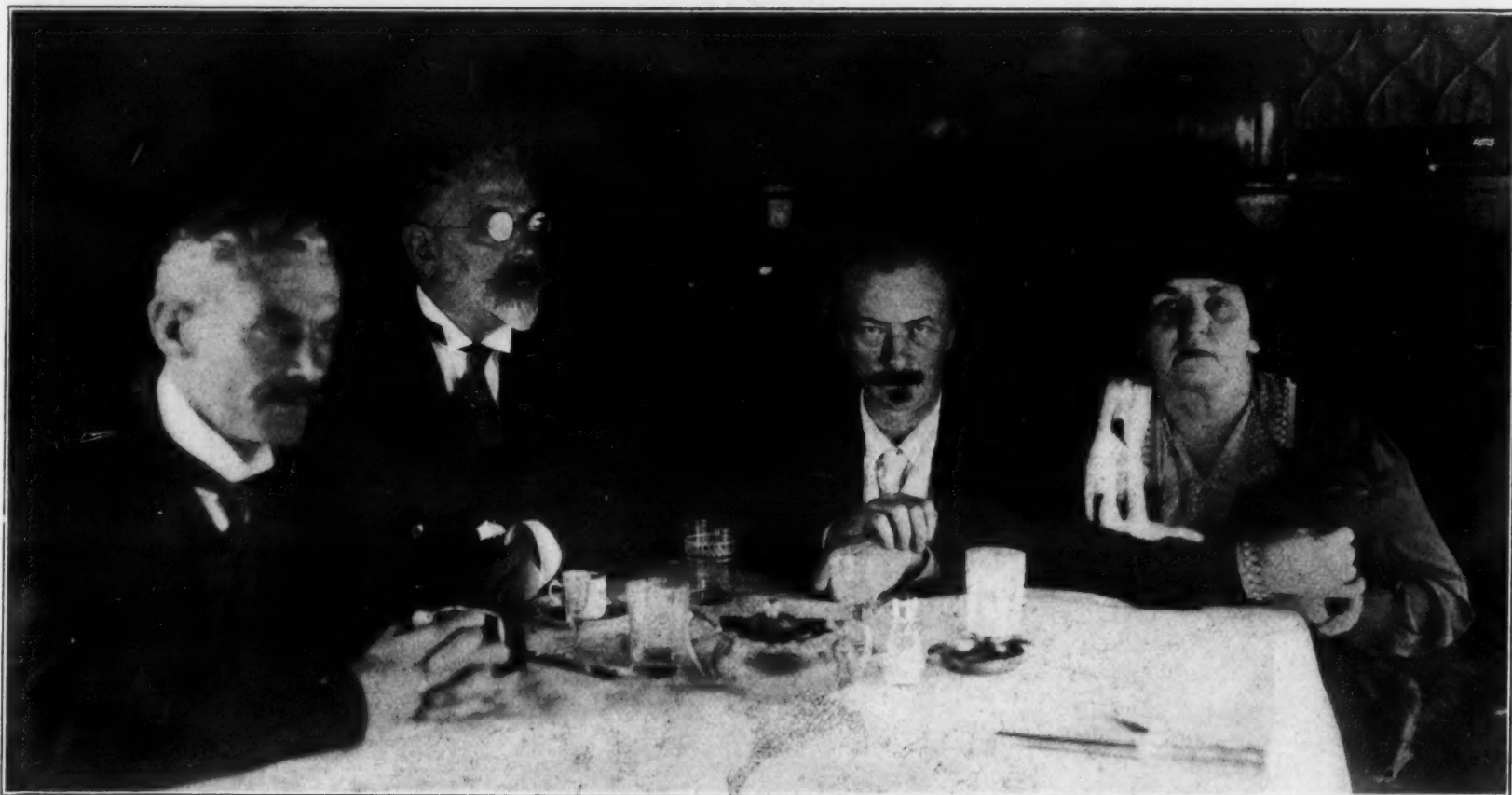
The present writer attended seventeen out of the twenty-four premières, as well as some of the performances later in the week. In not more than five instances could the parquet have been described as extremely well filled. However, it is asserted that the cheaper seats were always filled, and that in view of this condition a thousand more will be installed for future use.

New Opera-Goers Created?

Whether the Century was actually instrumental in creating a new class of opera-goers is likewise a matter that cannot yet be effectually demonstrated, save for a few isolated instances. That the demand for the use of the English language was in any sense definitely proved is also open to question. The existence of such a demand could be shown only by the relative size of the attendance at performances in the vernacular and in foreign tongues. For only five weeks was the procedure of terminating the run of an opera with a production of the original linguistic version maintained. It was dropped because of the extensive extra labor its practice involved and not, as was stated at the time, because of the demand for English. For in truth the audiences on the "foreign" nights were quite as large and occasionally larger than on the others.

It is needless at the present writing to enter upon a protracted discussion of the quality of Century performances. No opportunity was omitted by those in control of the enterprise to impress upon the critical fraternity the fact that very special standards were necessary in the judgments levied against the various productions. The critics generally acted in accordance with these precepts and displayed, all in all, admirable forbearance and leniency.

WHEN PADEREWSKI WAS HELD UP BY FLOODS



—Photo Copyright by Lester S. Schroeder

Reading From Right to Left: M. Paderewski, Ignace Paderewski, Ernst Urchs and L. G. Sharpe, Photographed in the Pianist's Private Car at Paso Robles, Cal.

IT rarely happens, certainly here in America where there are such wonderful railroad facilities, that a great artist is held up in a small out-of-the-way town for two weeks, but this was what did happen towards the end of January, and Paderewski was the victim.

It is possible to record with a clear conscience to-day that the institution and all its motivating forces received as generous a meed of encouragement as they could reasonably have desired. But it cannot be said that the level of achievement rose perceptibly as the season advanced. Certain characteristic crudities and inequalities were to be expected, as a matter of course, during the early weeks of the season; others during the entire year. Some of them should also have been eradicated in the course of the Winter. But the amelioration was not what it should have been.

Some Highly Creditable Performances

That the various productions lacked atmosphere and style might have been condoned had they ultimately grown to possess more sensible cohesiveness of ensemble and unity of purpose. The quality of amateurishness which characterized them so frequently was due to lack of sufficient rehearsing and this, in turn, to a policy of false and needless economy and the professed endeavor to achieve vastly more than could be accomplished with the resources at hand. Modern works of the complex caliber of "Louise," the "Jewels," "Natoma," "Tiefland," "Samson and Delilah" and "Butterfly," having been prepared with comparative consideration and care were, in most respects, exceedingly creditable, and it seems possible to expect similar achievements very much oftener. On the other hand the presentation of "Lohengrin" was humiliatingly bad, that of the childishly simple "Bohemian Girl" inexcusable, and the "Faust," "Carmen," "Tosca," "Lucia," very much below the plane they could have occupied. The orchestral material was very poor. The chorus was somewhat better. But as both of these bodies are to be reorganized, it is useless to cavil over their deficiencies at present. A more thorough understanding of the character and content of many of the scores he conducted might have been awaited of the second conductor. There should have been a stage director more knowing and authoritative as well as a prompter.

Vials of justifiable critical wrath were poured upon the English translations employed. They, too, are to give place to better ones next year, which will be prepared by Algernon St. John-Brenon. But this announcement is not altogether as reassuring as a casual glance would make it appear. To learn the text of their numerous rôles afresh involves a great amount of labor of a kind to which singers will doubtless take none too kindly. It is to be hoped that no remnants of the old texts will creep in to

The hold-up was the result of the floods which put nearly all of the railroads in southern and central California out of commission. The train to which Paderewski's private car "Colonial" was attached did not get beyond Paso Robles and the great pianist and his party were detained for about two weeks.

mitigate such value as may be in the new. But singers are not at all unlikely to travel a mnemonic path of least resistance.

A Chorus from England

Doubtless the announcement that a large proportion of next year's choristers is to be imported from England will prove information none too savory to those who had hopes of the development of the Century into something of a training school for young American singers. But it were useless to debate upon the matter now. The important consideration is that the company solidify itself artistically, so to speak, that it acquire above all things the essential element of routine. Before this desideratum is attained it is well to weed out as far as possible the unworthy material—but the weeding out must be done by individuals thoroughly qualified for the responsible task. Several singers useful for Century purposes will, it is understood, be retained—among them Gustav Bergman, Kathleen Howard, Thomas Chalmers, Louis Kreidler.

With the consummation of all the changes announced by the Messrs. Aborn it will probably be possible at this time next year to state decisively whether or not the Century Opera has justified its existence.

The following operas have been sung at the Century this season, the number representing but a fraction of those originally announced but wisely abandoned:

- Sept. 15—"Aida."
- Sept. 23—"La Gioconda."
- Sept. 30—"Tales of Hoffmann."
- Oct. 7—"Lohengrin."
- Oct. 14—"Jewels of the Madonna."
- Oct. 21—"Madama Butterfly."
- Oct. 28—"Tosca."
- Nov. 4—"Lucia."
- Nov. 11—"Samson and Delilah."
- Nov. 18—"Il Trovatore."
- Nov. 25—"Thaïs."
- Dec. 2—"Faust."
- Dec. 9—"Madama Butterfly" (repetition).
- Dec. 16—"The Bohemian Girl."
- Dec. 23—"Carmen."
- Dec. 30—"Louise" (two weeks).
- Jan. 13—"Tales of Hoffmann" (repetition).
- Jan. 20—"La Bohème."
- Jan. 28—"Romeo and Juliet."
- Feb. 3—"Rigoletto."

The picture was taken in the salon in Paderewski's car one day after luncheon, and shows the pianist with Mrs. Paderewski at his left. On his right is seated Ernst Urchs, manager of the wholesale department of Steinway & Sons. The other gentleman in the picture is L. G. Sharpe, Mr. Paderewski's private secretary.

Feb. 10—"Hänsel and Gretel," "Cavalleria Rusticana" and ballet.

Feb. 17—"Manon."

Feb. 24—"Pagliacci," "Secret of Suzanne."

March 3—"Hänsel and Gretel," ballet and "Pagliacci."

March 10—"Aida" (repetition).

March 17—"Tiefland."

March 24—"Martha."

March 31—"Thaïs" (repetition).

April 7—Mixed bill.

April 13—"Natoma."

STOCKWELL-TRNKA RECITAL

Sunday Afternoon Program in New York by Contralto and Violinist

Of really artistic value was the joint recital given on Sunday afternoon, April 19 by Florence Stockwell Strange, contralto and Alois Trnka, violinist at the Princess Theater, New York.

Mme. Strange sang two groups of songs, the first in German, Brahms's "Sapphic Ode" and "Meine Liebe ist Grün," Dvorak's "Rings ist der Wald" and "Darf des Falkes," the second in English, Greco's "I Crave a Great Treasure," Gilbert's "Youth" Kramer's "A Nocturne," MacDowell's "The Swan Bent Low," Homer's "Stormy Evening" and Busch's "The Eagle." She has a rich contralto voice, of plastic beauty and her use of it is excellent. Sounding the impassioned note in the second Brahms song she rose as well to the sustained quality of the fine Gilbert "Youth" and climaxed her performance with the excellent Busch song which she was obliged to repeat. She was showered with floral pieces. Mme. Ella Backus-Behr played her accompaniments in admirable manner.

In the Kreisler version of the Tartini "Devil's Trill," the Mattheson-Burmeister G String Air, Kreisler's settings of the Pugnani "Praeludium and Allegro" and Couperin "Aubade Provençale" and Kreisler's "Chinese Tambourine," the Tschaiakowsky "Sérénade Mélancholique" and Bazzini's "Ronde des Lutins." Mr. Trnka proved himself a violinist of technical excellence. He plays with style, has musical understanding in addition; a somewhat slowly produced vibrato mars what would otherwise be a naturally good tone. After his second group he was obliged to add an encore playing the Fibich Poème. Ludmille Vojacek-Wetche was an efficient accompanist.

A. W. K.

DORA DUTY JONES METHOD OF LYRIC DICTION

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SPECIAL SUMMER SESSION FOR TEACHERS.

KANSAS CITY OPERA AUDIENCES OF 5,000

"Parsifal" and "Jongleur" Big Features of Campanini's Easter Season

KANSAS CITY, Mo., April 17.—"Titta Ruffo will not sing on account of sickness" was the disappointing announcement which 5,000 persons heard as they entered Convention Hall on Saturday night where the Chicago Grand Opera Company was presenting "Rigoletto." An extremely small percent of the purchasers asked to have their money refunded. Those who heard Giovanni Polese sing Ruffo's part of the *Jester* were well pleased, for he gave a thoroughly satisfactory performance. Florence Macbeth, the young Minnesota prima donna, was given a warm reception, and there was an insistent demand for a repetition of her "Caro Nome." Aristodemo Giorgini sang the part of the Duke pleasingly.

At the matinee Mary Garden was heard in her famous rôle of "Le Jongleur de Notre Dame," particularly suited to Easter time. In its first performance here, Kansas City liked the opera, and it liked Mary Garden as the boy *Juggler*. It was more gratefully received than her *Thais* of last year, as it served to show her wonderful versatility, and certainly left a more pleasing taste. Dufranne as *Boniface* and Huberdeau as the *Prior* are both possessed with unusually fine voices which are admirably used, and together with such artists as Crabbe, Henri, Scott, Warnery and Nicolay, gave a performance as nearly perfect as could be desired. After the opera the ballet from Thomas' "Hamlet" was given with pretty Rosina Galli as *première danseuse*.

Fitting for Easter day was a splendid performance of "Parsifal." A fine audience of 5,000 paid tribute to its merits. Allen Hinckley was especially impressive as *Gurnemanz*. Mme. Saltmann-Stevens's voice is admirable in the music of *Kundry*, a dramatic soprano of great volume and telling quality. As *Parsifal*, Otto Marak was entirely satisfactory, and the *Amfortas* of Clarence Whitehill was remarkably fine. In spite of the handicaps for handling scenery in Convention Hall, all of the scenic effects were beautifully staged. There was vocal and personal beauty to the flower maidens, Minnie Egner, Rosa Raisa, Helen Warrum, Lillian Gresham, Amy Evens and Beatrice Wheeler. Campanini was as usual a most efficient conductor.

Beethoven's Second Symphony was masterfully played by the Kansas City Symphony Orchestra on Tuesday afternoon under Carl Busch. Marian Wright Powers, a soprano, of Carthage, Missouri, was the soloist. She is a young singer of unusual attainment and possesses a voice of great beauty. She sang "Caro Nome" and *Ophelia's* aria from "Hamlet." M. R. M.

CAMPANINI FORCES PAY FIRST DES MOINES VISIT

"Thais" Sung to 5,000 Hearers—Final Concerts of Two Courses—Plans for Bartlett May Festival

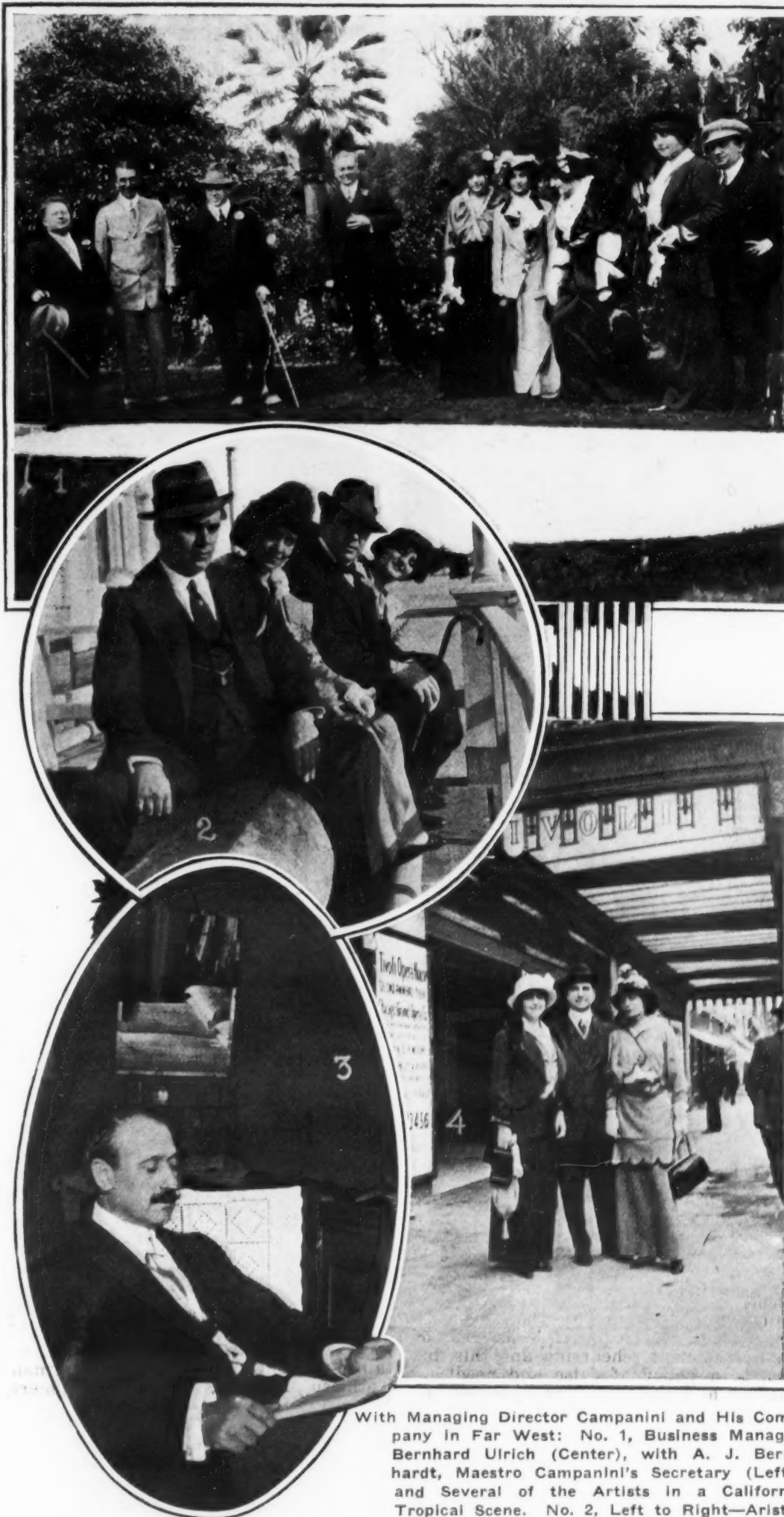
DES MOINES, Ia., April 18.—The Chicago Opera Company visited Des Moines this week for the first time, presenting Mary Garden in "Thais." An audience of over 5,000 enjoyed the performance to such an extent that this city will doubtless be included annually in the Spring tour of the company. Special trains were run from the surrounding territory, bringing hundreds of music-lovers to swell the local audience. Miss Garden, Mr. Dufranne and Signor Campanini shared honors, and the entire production was eminently satisfactory.

The appearance of Teresa Carreño in recital last week closed the Des Moines subscription concert series, managed by George Frederick Ogden. Mme. Carreño's work was warmly acclaimed. A company of fifty students from Simpson College of Indianola, headed by their teachers, Messrs. Barrows and Olive, the latter a Carreño pupil, made the trip to Des Moines to hear the celebrated pianist.

Charles W. Clark, assisted by Gordon Campbell at the piano, gave a song recital as the final number of the Drake University Music Course.

The Greater Des Moines Music Festival, with Dr. M. L. Bartlett as promoter, will be held on the afternoon and

CAMPANINI'S SINGERS ENJOY OUTDOOR LIFE IN CALIFORNIA



With Managing Director Campanini and His Company in Far West: No. 1, Business Manager Bernhard Ulrich (Center), with A. J. Bernhard, Maestro Campanini's Secretary (Left), and Several of the Artists in a California Tropical Scene. No. 2, Left to Right—Aristodemo Giorgini, Mme. Giorgini, Titta Ruffo and Carolina White. No. 3, Mr. Campanini in His Dressing Room. No. 4, Amy Evans, Henri Scott and Beatrice Wheeler in Front of Tivoli Opera House.

SAN FRANCISCO, CAL., April 2.—In the two weeks' visit of the Chicago Opera Company in San Francisco the weather was perfect and the members of the company took the opportunity of much outdoor exercise. Many took to bathing at the beach, while others motored and took long walks amid California's picturesque scenes. The above photographs show the various members of Mr. Campanini's forces in moments of leisure.

evening of May 23. Participants will be the Minneapolis Symphony Orchestra, the Philharmonic Choir, directed by Dean Nagel, and a chorus of several hundred school children, under the direction of Frances Wright. G. F. O.

D'Annunzio Film Drama Barred From Italian Temples of Opera

ROME, April 18.—Strong protests have been made against the production of Gabriel D'Annunzio's first film drama in several of the leading Italian opera houses. The production was to have been made next week at the San Carlo in Naples, the Costanzi in Rome and the Scala in Milan. In Naples an appeal was made to the Royal Commissioner to prevent the "desecration" of the home of opera by giving moving pictures in it. The directors of the Scala have refused to allow the production in that theater.

Americans in Berlin Musicale

BERLIN, April 18.—Mrs. Anna B. McElwee was hostess on Easter Sunday at a musicale in honor of her son and daughter-in-law, Mr. and Mrs. Royal McElwee. George Hamlin, the Chicago tenor, and Clara Huntington, who will sing next season with the Boston Opera Company, gave several solos each. The accompanist was Caroline Cone, of Chicago, who is studying with Rudolph Ganz.

Althouse and Sarto for Springfield Festival

Soloists engaged for the Springfield, Mass., Festival on May 14, additional to those announced in MUSICAL AMERICA of April 4, are Paul Althouse, tenor, and Andrea Sarto, baritone, both of whom were placed through Walter Anderson, their manager.

PAVLOWA TO DANCE IN DIPPEL SEASON

Ballets to Alternate with Opera Comique at Century Opera House

Andreas Dippel has made arrangements with Anna Pavlova, the Russian dancer, for her appearance next season at the Century Opera House in connection with his Opera Comique Company. Her engagement is for ten weeks.

Mr. Dippel's season will consist of twenty-nine weeks, from October 26 to May 15. The first half of it will be played at a downtown theater, probably the Forty-fourth Street. The program for this part of the season has not been announced, but Mr. Dippel has completed his plans for the second part, in which Mme. Pavlova will appear.

On Monday, Wednesday, Thursday and Saturday evenings and Saturday afternoons the Dippel company, Pavlova and her entire ballet will appear in Leoncavallo's "La Reginetta delle Rose" ("The Rose Queen"). On Friday evenings and Wednesday afternoons Pavlova and her company will give a series of ballets, containing different programs, with several new productions. This new system resembles that in St. Petersburg, Vienna and Paris, where ballet performances alternate with grand opera. On Tuesday evenings Mr. Dippel's company will present different light operas which will be repeated at the Thursday matinees at popular prices.

As previously announced, Mr. Dippel will close his season at the Century with five weeks of French opera bouffe, beginning April 12. For this purpose French artists will be engaged. All the other performances during the season will be in English.

Previous to the engagement at the Century Pavlova and her company will tour the principal cities of the United States under the management of Max Rabinoff, and following her season at the Century she will appear in San Francisco during the exposition and then go to Australia. This Summer she will make a brief tour of Europe, starting in Bremen, and then go to her home near London to rest.

MUSIC AIDS GERMAN SAILORS

Julia Culp, Picco and Male Choruses in Concert for Seamen's Home

For the benefit of the German Seamen's Home Julia Culp, the distinguished Dutch *lieder* singer, lent her presence and gave her services at a concert at Carnegie Hall, New York, on Saturday evening, April 18.

Mme. Culp appeared twice in the program, singing first Schubert's "Im Abendroth," "Die Post" and "Ständchen," and later Rubinstein's "Es blinkt der Thau," Wolf's "Mausfallensprüche" and "Er ist's." The noted singer was in excellent form and sang with all those qualities which have brought her to the foremost rank among interpretative singers of the day. Her whole-souled delivery of the Rubinstein song was worth going far to hear, while her Wolf singing is unrivaled. She graciously added encores, Schubert's "Ave Maria" and Brahms' "Wiegenlied," both sung superbly. Coenraad v. Bos was again her accompanist.

There also appeared the Italian baritone, Giuseppe Picco, the possessor of one of the most beautiful voices before the public at the present time. In the familiar air from Massenet's "King of Lahore" Mr. Picco scored a distinct success, the audience demanding extras. He added the "Pagliacci" Prologue and an Italian song, singing a splendid A flat in the former. Richard Trunk provided his accompaniments.

The choruses and orchestras of the Arion and Liederkrantz societies were also heard, the former under the baton of Richard Trunk, who accomplished some excellent work in compositions of Hegar, Schumann, Haydn and Kirchl. The Liederkrantz chorus, under Arthur Claassen's able guidance, was heard in works by Bartosch, Sonnet, Mozart-Claassen and Nessler, while the orchestra of that society played under the direction of Hugo Steinbruch. Both orchestras proved to be efficient amateur organizations. A. W. K.

Richard Aldrich Sails for Europe

Richard Aldrich, the music critic of the New York Times, and Mrs. Aldrich, sailed for Europe last Tuesday on the Rotterdam.

WAGNER FAMILY IN A BITTER QUARREL

**Frau Cosima's Daughter Brings
Suit to Obtain Proof of
Her Parentage**

BERLIN, April 19.—There is a bitter quarrel in the family of Richard Wagner over the alleged attempt of Frau Cosima Wagner and her son, Siegfried, to deny Isolde Beidler, Frau Cosima's daughter, the right to use the words "née Wagner" after her present name. Frau Beidler is the wife of the conductor of the Munich Court Opera.

Siegfried Wagner says that Frau Beidler must use "née von Bülow" after the famous pianist, Hans von Bülow, who was Frau Cosima's first and divorced husband. Counsel for Frau Beidler has started legal action to obtain formal recognition of her right to describe herself as "née Wagner."

Von Bülow was divorced from Frau Wagner in 1870, although the latter lived with Wagner as his wife so long that it has been generally believed that Isolde, born in 1865, as well as her sister Eva and her brother Siegfried (born in 1869) are Wagner's children.

Isolde's counsel announces that proof will be offered that his client is not the daughter of von Bülow. He states that, unless it is proved that she is Wagner's daughter, there is doubt also of the parentage of Siegfried Wagner.

**Schubert Quartet Scores Heavily Before
Brooklyn Club**

The Schubert Quartet, Mildred Graham Reardon, soprano, Alice Louise Mertens contralto; Horatio Rench, tenor, and George Warren Reardon, baritone, sang at the Aurora Grata Cathedral, Brooklyn, for the Anglo-Saxon Club on Wednesday evening, April 15. In quartets by Parker, Arne, Nevin, Fanning and Gounod they were well received and later in the program scored heavily in the Morgan cycle, "In Fairyland."

Individual numbers for the singers were Tosti's "Parted" and "Mary of Argyll" for Mr. Rench; Cadman's "June,"

MacDowell's "Bluebell" and Homer's "Banjo Song" for Mrs. Merten's; Huhn's "Invictus," Fox's "Foggy Dew" and Harriet Ware's "Mammy's Song" for Mr. Reardon. Mrs. Reardon offered no songs, but scored in her solo in the cycle, "The Weary Sun All Golden Red" and won a demand for a repetition. Winifred Lee Mayhall provided the accompaniment in a satisfying manner.

**Stransky and Schindler Among Week's
Sailings for Europe**

Sailing for Europe during the past week were Josef Stransky, the conductor of the New York Philharmonic, who left New York on Wednesday, April 15, aboard the *Imperator*. He was accompanied by Mrs. Stransky. They will spend the Summer months in Germany at a villa near Munich and at Marienbad in Austria.

Kurt Schindler, conductor of New York's Schola Cantorum, sailed on Saturday, April 18, aboard the *Celtic* for a trip. He goes direct to Italy and from there to Paris, London and Russia, returning in the Fall.

**Farwell Defends Ragtime in Address
Before Dancing Teachers**

Arthur Farwell, of the editorial staff of *MUSICAL AMERICA*, was one of the speakers at a meeting of 200 dancing teachers of New York, Boston, Philadelphia and other cities gathered to establish an organization to standardize modern dances. Mr. Farwell's subject was "The Psychology of Ragtime." He called ragtime a distinctly American product and said that America had reason to be proud of it. With the assistance of Uriel Davis at the piano, he illustrated the technical construction of ragtime.

**Auspicious Opening of Seattle's Own
Opera Company**

[By telegraph to *MUSICAL AMERICA*]

SEATTLE, WASH., April 20.—Seattle's own Standard Opera Company was launched to-night in a performance of "Carmen." The production was meritorious from every standpoint. Romayn Jansen scored a decided hit in the name part and was well supported by Neal Begley as José. John M. Sparger conducted with splendid skill and maintained a fine balance throughout.

CARL PRESLEY.

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ADDRESS:

500 Fifth Avenue : : : New York

(c) Mishkin





Dear MUSICAL AMERICA:

Last Saturday afternoon an opportunity was afforded at the Metropolitan Opera House, at the matinee, of knowing whether operagoers went merely to hear singers, or to hear an opera with certain singers.

It is the contention of Geraldine Farrar's friends that the public goes to hear her, and that the question of the opera in which she sings does not very much matter. The attraction is "Farrar."

On Saturday afternoon Humperdinck's "Königskinder" was produced, in which, as is well known, Miss Farrar has made one of her most notable and popular successes as the *Goose Girl*. Indeed, by many critics and music-lovers, this is considered one of her best rôles. And yet, strange to say, the attendance was about the lightest at any matinee this season.

Now, if Miss Farrar was the attraction she should have certainly crowded the house, more particularly as her following is among the women who are the principal patrons of afternoon performances. The fact that the house was not crowded is, in my judgment, no reflection upon her personal popularity. It shows that Humperdinck's opera is not as popular as Puccini's "Madama Butterfly." This, I contend, makes good the point that I endeavored to make last week, namely, that when Miss Farrar sings in "Butterfly" and the house is crowded, some of the credit at least should be given to Maestro Puccini and his music, just as I think that when Miss Farrar sings in "Königskinder" and the house is not crowded it is no reflection upon Miss Farrar's drawing power, but is due to the comparative lack of popularity of this opera, compared with Puccini's work.

I believe the gentlemen who control affairs in the box office at the Metropolitan would tell you, if they cared to do so, that there is practically only one member of the entire Metropolitan opera organization who can draw a house whenever he appears—and that is Enrico Caruso.

There seems to be a great deal of feeling among operagoers with regard to the differences between the management at the Metropolitan and Mme. Fremstad, which feeling has been intensified by the announcement of the final performances, according to which Mme. Fremstad was to have made her last appearance in opera on Thursday of this week as *Elsa* in "Lohengrin," which is not one of her best parts, while her greatest rôle, that of *Isolde* in "Tristan und Isolde," was to be given on Saturday night to her great rival, Mme. Gadski.

Mme. Fremstad's final farewell was to have been made at the Sunday concert, with Frieda Hempel and Clara Butt, the English contralto.

Mme. Fremstad's friends, and they are legion, regard the matter as a deliberate attempt to humiliate her at the last moment, and in this way reply to the ovation which she received when she sang *Kundry* in "Parsifal" last week.

I regret this situation, more particularly for the reason that it places Signor Gatti-Casazza in a very difficult position. He cannot well make a statement to the public with regard to the matter, and so his side will probably remain unheard.

I cannot credit the idea that he would show any ill will to the great prima donna who has been so loyal and conscientious in her work at the Metropoli-

tan for several years. I say this because I have heard again and again from artists expressions of good will toward him for his unfailing courtesy and fairness in his relations with all the members of his company. More than one of the artists have taken occasion to express to me their wonder at Signor Gatti's patience and forbearance under trying circumstances.

Not the least of the troubles of the manager of opera arise from the ill considered efforts of relatives and friends to advance the interest of the particular artists in whom they are interested. All kinds of intrigues and cabals result, till the poor manager really never knows where he's at. These cabals and intrigues involve, also, leaders of society, who with their friends take up the cause of the particular artists whom they favor.

It certainly would have been a gracious concession to public sentiment had Signor Gatti ended his season with "Tristan und Isolde," with Mme. Fremstad in her great rôle. It would have insured him an overflowing house; it would have added distinction to his season; it would have given Mme. Fremstad's friends and the press no reason whatever to criticize the management; and, finally, it would not have placed Mme. Gadski in an embarrassing position, to say the least.

Among the reports current in musical circles is one to the effect that next season at the Metropolitan we shall see Maestro Toscanini conducting a performance of "Parsifal," with Mme. Ober, who has greatly distinguished herself in a number of parts, taking the rôle of *Kundry*.

Without doubt the distinguished Italian will give us a remarkable rendering of "Parsifal." Most Germans prefer Hertz's conducting of "Die Meistersinger" to Signor Toscanini's. The reason for this is easy to find, namely, that German humor is not likely to be, as I believe I said before, appreciated and understood by an Italian. On the other hand, the spirit prevailing "Parsifal" is of a character that would appeal to the imagination and emotional nature of an Italian.

Another report is to the effect that, on the whole, the season at the Metropolitan is considered, by the directors and management, to have been eminently successful, although there will be a deficit of probably \$200,000 or \$250,000 in the place of a distinct profit which was made last year.

This was to have been expected. In the first place, owing to the general disturbance of business, all amusements, and everything in the way of a luxury, have suffered during the Fall, Winter and early Spring. In the next place, the managers have admitted that the opening of the Century Opera House did somewhat affect the receipts of the Metropolitan. And, finally, the liberality of the management of the Metropolitan in producing certain new works, without regard to cost, undeniably greatly increased the season's expenditures. I understand that the production of "Julien" alone cost over \$80,000.

The frank statement of the Messrs. Aborn with regard to the shortcomings of the season at the Century Opera House, accompanied by their plan to institute a number of reforms, particularly with regard to a better and larger orchestra, the engagement of a good chorus master, and the making of more careful preparation in the way of rehearsals to the operas they will produce next season will go far to meet and mollify the adverse criticism to which they have been subjected.

As you know, I have all along taken the ground that they were entitled to great consideration owing to the difficulties that they had to contend with, none the least of which was the unpopularity of the house itself, which dates from the time of its opening.

However, with a shorter season, and the drastic changes which the Messrs. Aborn announce, there is every reason to believe that the cause of opera in English will be distinctly furthered, and so the road made easier for what is, after all, the hope of the future, namely, English opera—that is to say, opera by an American composer in the vernacular.

Apropos of this, it is notable that among the best performances the Aborns have given was that of Victor Herbert's "Natoma," which, in spite of the more or less lukewarm attitude of the press and the public when it was first produced in New York, has been given with uninterrupted success all over the country, to the extent of over thirty per-

formances, some of which have drawn large houses.

This work of Hr. Herbert's is coming to be more and more appreciated. It should certainly, owing to the favor with which it has been received through this season, find a permanent place in the Century Opera Company's repertoire as a representative work by a representative American composer.

Writing of Victor Herbert reminds me that this genial Irishman, who was born in Dublin but was educated in Germany, on his recent arrival in England was so aroused by the stories of the injustice to Irishmen that he has announced, through special cablegrams to this country that, although he is a Protestant, he is ready to enlist under the Nationalist banner and fight for Home Rule against Ulster.

Herbert declares that Ulster's position is one of hypocrisy, and that the Ulstermen have no right to assert that they are Irish, because their lands and holdings were taken away from the real Irish during Cromwell's time.

Finally, when Mr. Herbert was asked whether he intended to write a music drama with Ulster as the theme, as Tchaikowsky, in his "1812" treated the retreat of Napoleon from Moscow, he replied:

"If I do not get a commission to write such music I will try to get a commission to fight for Ireland."

I trust that our good friend's martial ardor will not lead him to consume anything more Irish than the particular brand which he is known to favor.

As the season ends, the musical critics will wind up their strenuous and efficiently performed labors by telling you what this or that organization has accomplished, and how much good music we have had. But to me, the distinguishing feature of the past musical season has been the tremendous increase in the general interest in music all over the country, and to this I think you and your Editor may fairly claim to have contributed a considerable share.

Never before, as far as I remember, has there been such a distinct movement for the popularization of good music. Several new symphonic orchestras have been formed, municipal bands have been started, great daily papers that paid little attention to music are now devoting a whole page to it in their Sunday issues, leading artists are taking up the compositions of Americans and putting them on their regular programs, and finally we find not only organizations formed for giving the people good music at popular prices, but leading daily papers identifying themselves with the popularization of music by backing musical organizations and giving them the benefit of their far-reaching publicity.

Among the local organizations which have worked nobly for the cause have been the Board of Education, the People's Symphony Society and the Wage Earners' League.

A most noteworthy movement is that which has been started by a few influential New York women, whose desire to aid good musicians to get employment has resulted in organizing the Music League of America, which is intended to create opportunity for young musicians to get engagements. You have already spoken of this organization, which embraces such distinguished and public spirited ladies as Mrs. H. O. Havemeyer, Mrs. Willard D. Straight, Mrs. Otto H. Kahn and Mrs. Linzee Blagden.

In this connection let me tell you that few people have any idea how much the great musical uplift in this country during the past few years is due to the women. As your Editor has shown in his public addresses, there are over one hundred thousand women organized in music clubs, of which from twenty-five to thirty per cent. are organized as separate music study clubs.

It is the women who are really backing our great orchestral organizations. It is the women who encourage and patronize the concerts given. In fact, we have to look to the women of culture and public spirit in the future to give us that widespread appreciation of music which we must have before we can really be called, in the best and highest sense, a musical people.

How much more dignified and sane is the effort being made by the ladies of the Music League to be of service to those who work in the cause of music, than the silly indignation meetings held in Berlin, or the equally silly efforts of our ambassador's wife in Berlin to solve a grave social problem by pouring out tea between four and six to music students!

It has been brought to my notice that

a reference which I made some time ago to Mr. Gorski, the stepson of Ignace Paderewski, was not justified by the facts. You may remember that in defending Mr. Paderewski from some unjust personal attacks that had been made upon him I stated that the published statements during a former visit of his to this country, that he had not treated his stepson fairly, were unfounded, as he had done everything he could for him, but without success.

I am informed on what seems good authority that Mr. Gorski, who is now in this country, has a responsible business position, is on the best terms with his stepfather, and has been for some time, and that the criticism to which he has been subjected with regard to his stepfather was the result of scandalous articles which appeared in a certain notorious sheet, which at the time was endeavoring to obtain a large sum of money from Mr. Paderewski as the price of its silence.

I am happy to make this statement in justice to Mr. Gorski and also to Mr. Paderewski.

According to cabled reports in the *Sun* and *Tribune*, Mr. Walter Damrosch in Berlin, in discussing the musical situation here and abroad made the following statement:

"All the talk of danger to American girls studying abroad is unmitigated bosh, for the student of good character in Berlin is just as safe as in New York."

The cables to the *Herald*, the *Times* and the *American* show that the statement was not made by Walter Damrosch, but by his brother, Frank Damrosch.

Mr. Walter Damrosch could not have made such a remark, for the reason that he is pre-eminently the one man who publicly called the attention of parents and others to the danger of sending young girls to study abroad, and, in this relation, he gave out the sad experience he had made in Milan when years ago he represented the Metropolitan Opera House abroad.

The cables in the *Sun* and *Tribune* made it appear as if Mr. Walter Damrosch had deliberately gone back on his own words, and also on the statements that he made to the Editor of MUSICAL AMERICA. As a matter of fact he has done nothing of the kind.

As to what his brother, Frank, may say on the subject does not concern me, and I do not think that you need worry over it either.

With commendable fairness you published in your issue of April 11 a letter written by Alberto Jonas, from Berlin. Mr. Jonas seems purposely to misrepresent what I said when I stated that among the principal piano teachers in Berlin were Godowsky, Busoni and Jonas, that these three had lived in the United States, and had not been sufficiently patronized, but when they went to Berlin the very Americans who would not patronize them in this country went and studied with them. I did not criticize Mr. Jonas, or Mr. Godowsky or Mr. Busoni. I ridiculed the Americans for not patronizing these fine artists when they were in the United States.

Mr. Jonas disputes my statements and insists that he did make good in this country. If so, why did he leave and go to Berlin? His answer in his letter is because there is "musical atmosphere" in Berlin and not in this country. Mr. Jonas's opinion is the typical German opinion. I quote from his own letter, where he refers in the following words to the daily life of American young men and young women in this country:

"They get up in the morning and while breakfasting read in the newspaper, under terrific headings, five inches big, that the Crushers nine of Punkville beat the Sluggers nine of Smokyville by 3 to 0; with long columns of the hair-raising contest, and all this on the title page. Then a collection of still more terrific headlines about the red-haired girl who ran away the chauffeur, with pictures of the girl, the chauffeur, their fathers and mothers, full names and addresses given. The blasé student may perhaps skip all this and many other sensationally presented events which do not interest him and read an interview with a great artist, recently landed amidst such blare of trumpets and skyscraping posters as other countries are ignorant of. He knows that half the interview is usually not accurate, all being taken down in haste and 'doctored' to make 'copy.' Etc., etc., etc."

Now, I am going to ask anybody who does me the honor to read my effusions, what significance anyway can be attached to any statement made by Alberto Jonas, who, remember, was in this

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

country for some time, when he so grossly misrepresents, defames and insults the American press in the way he does.

One might expect such an effusion from an ignorant Berliner who had never been outside his city limits, but from a man who has lived in this country for years and who pretends to have made a success here, such a libel on the American press—for that is all it is—entitles him to public condemnation. If I were an American boy or girl student in Berlin I'd quit studying music if there were no other pedagogues but Alberto Jonas!

As Carl Flesch, the violin virtuoso, said at a public dinner recently, "The foreign artist who berates the United States thereby admits that he was a failure there!"

The tragedies of the musical world were brought prominently before the public the other day when Orlando Heerwagen, a violinist of fifty years, for years in the Damrosch Orchestra, played Schumann's "Adieu." When his wife and three children returned home they found him dead, with a gas tube in his mouth.

As you said in your last issue, in that extraordinary interview with the sexton of the American church in Paris, which you reprinted from the *Seattle Star*:

"Oh, the tragedy of careers!"

The one unknissed and unspotted male member of the musical world, otherwise known as Albert Spalding, the American violinist, I hear, has tremendously improved in his playing. He made quite a sensation in Cairo recently when he

played, among works by Bach, Tartini, Saint-Saëns and Paganini, some of his own compositions. These, I hear, show strength as well as musicianly knowledge.

He always was a sincere student, whose main trouble was that he lacked virility, warmth and that particular "temperament" which has so distinguished Mischa Elman and others.

Two distinguished conductors, two souls with but a common thought—and that thought to go to Long Beach and enjoy themselves. The names of the conductors are Giorgio Polacco and Naham Franko.

Franko, you know, has been the conductor of the orchestra at Long Beach, and has a fine home there—a home, by the by, which you remember was emblazoned in glory last year when Franko, in pajamas, fought off an attack of sixteen burglars!—or was it seventeen?

When the two distinguished conductors got to Long Beach, and while they were eating their lunch, the negro orchestra, which presides over the tangoing proclivities of the people who assemble there, suddenly broke out with the Sextette from "Lucia" adapted to the tango.

Polacco, who was eating his soup, choked and collapsed, and it was with great difficulty that he was revived by Franko after two doses of ice water had cooled his fevered Italian brain.

It has not been reported whether the two have yet returned to New York.

Now, I suppose when Polacco gets back to Italy for the Summer he will tell of his adventure at Long Beach, and the Italians will wonder how he managed to exist in such a country.

However, this country appreciates Maestro Polacco highly and surely that is something to its credit, says
Your MEPHISTO.

Chant Composed by Pope Given Hearing at Vatican

ROME, April 11.—A chant in four parts composed entirely by Pope Pius has just been given its first hearing in the chapel in the Vatican. Maestro Perosi, the conductor of the Sistine Choir and a composer of eminence, declares that the Pope's chant reveals high musical talent, needing only a little technical polishing. The composition is in the form of an appeal to its composer's patron saint, Joseph, and is distinguished by deep religious fervor.

Boston Apollo Club Ends Season

BOSTON, April 18.—The Apollo Club of male singers in this city sang the last concert of this, its forty-third season, in Jordan Hall on Tuesday evening, April 14, under the able direction of Emil Mollenhauer. The club was assisted by Gertrude Marshall, violinist, and Master Harold Norris, soprano soloist of Trinity Church, sang the solo obbligato with the club in the Gounod-Bach's "Ave Maria." The piano and organ accompaniments were furnished by Messrs. Frank H. Luker and Grant Drake, respectively.

Frances Roeder Wins Success in Nice

NICE, April 18.—Frances Roeder, the American soprano, who has been singing at the Nice Opera this season, was awarded first prize during the recent carnival for her singing of the *Doll* in "The Tales of Hoffmann." A few days ago, Miss Roeder received an invitation to sing for Mme. Sembrich, who expressed much pleasure in her voice.

RUBINSTEIN'S TRIBUTE TO YOUTH IN LAST MUSICAL

Program by Young Artists, Mrs. Otis, Misses Cooper and Humphreys, Messrs. Overton and Harris

Youth and Springtime were the predominating elements at the final Rubinstein Club musicale on April 18 at the Waldorf-Astoria, New York, youth being represented by five young artists. A delightful program was provided by Florence Anderson Otis, one of the Rubinstein's own artist-members, Jean Vincent Cooper, Neida Humphreys, George Harris, Jr., and Jaime Overton. In addition there were four capable young accompanists, Alice M. Shaw, William Janaschek and Max Herzberg.

For the refreshing limpidity of Mrs. Otis's voice there was much admiration. Hallett Gilberté was summoned from the audience to accompany her in his "A Maiden's Yea and Nay," with his valse, "In the Moonlight, in the Starlight," as a much-applauded encore.

That Miss Cooper has all the requisites of an ideal recital singer was emphasized again by her luscious contralto, intelligence and attractive personality, as evidenced especially in Alexander Russell's "The Sacred Fire," "The Year's at the Spring," by Mrs. Beach, and A. Walter Kramer's "A Nocturne." The Southern soprano, Miss Humphreys, scored another success, pleasing particularly with a "Forza del Destino" aria and the dell' Acqua "Villanelle."

Further evidences of Mr. Harris's polished vocalism were given in his two artistic song groups, with "Du bist die ruh" as an effectively sung encore to his own accompaniment. The straightforward, musicianly violin playing of Mr. Overton impressed the auditors most favorably. He, also, was forced to grant an encore.

K. S. C.

A TOUR WITH FEW EQUALS IN AMERICAN MUSICAL HISTORY IS THAT WHICH

Mme. Clara

Mr. Kennerley

BUTT and RUMFORD

ARE NOW BRINGING TO A SUCCESSFUL CLOSE.



The deep impression and the enthusiasm everywhere aroused by these famous English singers are reflected in the remarkable press tributes accorded them from one end of the country to the other.

GLENN DILLARD GUNN, in the CHICAGO TRIBUNE:

The astonishing range, volume and variety of Mme. Butt's voice provoked that almost hysterical response which tone of great sympathy and beauty can command when magnified by great weight and intensity. Mme. Butt may be compared most aptly with Mr. Ruffo in this especial and exciting tribute of song, though merely as a voice hers is the greatest in its capacity which has found its way to our concert halls.

Its range actually includes every tone that the famous Italian baritone really can sing and all but the five highest chromatic tones that Mme. Tetrassini has sung in public. Those who derive their knowledge of the art of song from the advertisements of the talking machine manufacturers will gather from this statement that Mme. Butt's voice comprehends the greater part of the entire range of Italian song, and if they infer that the lovers of sensation may receive as many thrills from the song of Mme. Butt as they might receive from the combined art of Mme. Tetrassini and Mr. Ruffo they will have arrived at no impossible conclusion. For it is literally true that she can do everything that these artists have done in the matter of mere vocal display, whether in the direction of power or of agility.

Madame Butt will make her farewell New York appearance at the Metropolitan Opera House, Sunday evening, April 26th, appearing jointly with Madame Fremstad and Madame Hempel. This concert will mark not only Madame Butt's farewell, but the close of the Metropolitan season. The program is one of striking interest.

After such widespread success as has marked the Butt-Rumford Tour this season, similar visits to America are certain to be paid in future. Madame Butt's and Mr. Rumford's American tours are under the management of

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"ONE MORE UNFORTUNATE— RASHLY IMPORTUNATE"

By JOHN C. FREUND, in "The Pleiad" for 1914
Illustrations by L. F. Conrey

SHE was only a farmer's daughter in the northern part of Michigan. She had inherited wonderful health and a splendid form from a long line of hard-working, clean-living peasant ancestors.

History had repeated itself, in that it was due to a traveling salesman for a cigar house to find out that the girl had a voice. He heard her singing, as she came home from the milking, with the pails on her broad shoulders. Having been somewhat of a musician before he began to peddle cigars he recognized that here was something unusual, and made it his business to set the girl, as well as her parents, thinking.

This resulted in her being sent to a relative in Detroit, where she for several years worked hard under various teachers, managed to support herself somewhat with a church position, had the usual number of admirers and some social success, and probably would have settled down to a quiet and peaceful home life with one of her sweethearts had it not been that a member of a traveling concert company fell ill, and she was recommended for the position, for more money than she had ever seen in her life before.

Still all might have ended in a hum-

friends—who are always so ready with advice—finally resulted in the young woman, without any knowledge of any language but her own, going unaccompanied to Paris, with a single letter of introduction, her passage paid and between six and seven hundred dollars in money, part of which she had saved herself, and part of which her father gave her, which represented to her a fortune.

Her life in Paris followed the usual course of such adventures. She soon found that living was more expensive than at home. She was pursued by every human creature that wore pants, both old as well as young, and was particularly pursued by the music teachers to whom she went.

Within six months she had practically exhausted all her resources, and had pawned or sold such little jewelry, including her watch, as she possessed. Then the struggle began.

Through a friend she obtained a position in a department store, which barely gave her enough to pay room rent in an attic and the meanest kind of food. Her clothes were getting shabby, her spirit was beginning to be broken, and even her strong constitution was beginning to show the strain.

In this situation she refused the advances of one of the store managers, and was promptly discharged.

During this period she had made the acquaintance of a couple of young women who sang in one of the smaller theaters, and who persuaded her to seek for an engagement. This she did.

Then, one night, the inevitable happened, after a supper, in which she was induced to take a little too much wine—and from that the descent became easy.

For a time she won a little success at the theater in a small rôle, and then came the shock of the announcement of her mother's death, followed, soon after, by the announce-

ment that her father had also died.

Presently she began to get reckless. The use of stimulants was added to cigarettes. So, step by step, she went down—till one gray morning her body was found on the banks of the Seine, and was saved from being buried in an unknown grave by some of the chorus girls in the theater where she had last appeared.

The story is typical. Every year "to finish their musical education" thousands of young American girls go over to Europe without proper protection, without proper financial resources, without



friends or acquaintances, without knowing the language or the habits or customs of the country, and so fall victims to the modern Minotaur.

And the sad thing is, that in this country we have to-day just as good opportunity for the development of musical talent as there exists anywhere else in the world, just as good teachers, and in many cases better than there are in Europe, and certainly a saner, cleaner, and, above all, safer life for the young girl who has good looks, a good voice, talent and ambition.

European Singing Societies to Be Invited to Los Angeles

LOS ANGELES, April 13.—The Pacific Coast Sängerbunds have sent to Europe a messenger bearing invitations to crowned heads and singing societies to attend the Sängerfest to be held here in 1915. Frank Dorner left Los Angeles last week on this errand, bearing beautifully illuminated invitations on parchment which he will deliver to Emperor William of Germany, to Emperor Franz Josef of Austria, and to the President of the Swiss Republic. President Wilson will also be invited. W. F. G.

Oscar Seagle Heard at His Best in Chattanooga

CHATTANOOGA, Tenn., April 8.—The vocal powers of Oscar Seagle were finely demonstrated last night in a sacred concert at the Stone Church. Mr. Seagle was assisted by a chorus of thirty voices under the efficient direction of Prof. August Schmidt, and by Frank Bibb, pianist. The first part of the program was

devoted to Mendelssohn's "Elijah," the chorus singing four numbers and Mr. Seagle a similar number. The baritone sang in his usual finished style. The second part of the program was devoted to songs of sacred character such as Henschel's "Morning Hymn," Granier's "Hosanna," Tschaikowsky's "Pilgrim's Song" and Veder's "Light, My Light." In these and a splendid group of German songs, Mr. Seagle's rich tone and wide range were pleasantly evident. Encores were demanded, and the audience were treated to a novelty in Cook's "Expectation," a unique mixture of oratorio and negro melody which was sung with great fervor. Mr. Bibb won deserved applause in a group of solos, and furnished excellent accompaniments.

American Works on Portland Symphony Program

PORTLAND, Ore., April 11.—The sixth and last symphony concert of this season, April 26, will have for its chief work the Symphony No. 6 ("Pathetic") of Tschaikowsky. A new work, unique in construction, will be the Suite, for wind and percussion instruments, two harps and piano, entitled "Le bal de Beatrice D'Este," composed by Reynaldo Hahn, a clever young South American musician, born at Caracas, Venezuela, in 1874. The *Andante* and *Scherzo* from Hadley's Fourth Symphony, entitled "North, East, South and West," will be played and a work of great interest to Oregonians will be the Overture, "The Call of the West," by Dominic Waedenschwiler. This work by the Oregon composer, known to so many as Father Dominic, was written under the supervision of Humperdinck. George E. Jeffery is the conductor of the Portland Orchestra.

American Opera Discussed by Crescendo Club of Atlantic City

ATLANTIC CITY, April 12.—American Opera by American composers was the theme discussed at the latest meeting of the Crescendo Club. Elizabeth Zimmerman, leader of the evening, discussed compositions by Damrosch, Herbert and De Koven. A delightful illustration was the vocal duet from "Zola," sung by Mrs. Lillian Albers, and Harry Kauffman. The following papers were read: "Early American Music," Miss Zimmerman; "Descriptive of the Operas," Mrs. B. Firlu; "American Light Opera," Mrs. W. B. Stewart. Vocal soloists were Mrs. Kathryn K. Worcester, "O Promise Me"; Mrs. Ida Taylor Bolte, "Indian Lullaby" and "My Home Is Where the Heather Blooms"; Mrs. Lillian Albers, "Selections from 'Sweethearts' and 'Madcap Duchess.'" Piano solos were contributed by Ruby Cordery and Mrs. Chew. Mrs. Herbert W. Hemphill and Mrs. William Parsons were accompanists. J. V. B.

Horatio Connell's Third Annual Recital at Knoxville, Ill.

Horatio Connell, the American baritone, gave his third annual recital at St. Mary's School, Knoxville, Ill., on April 4. On this occasion Mr. Connell again sang the "Weary, so Weary" aria from Wolf-Ferrari's "The New Life," which was acclaimed the success of the evening at each recital at which he presented it. Although the program was made up for the most part of folksongs, the baritone also sang artistically "She Alone Charms My Sadness," from Gounod's "Irene," and Handel's "O Rudder Than the Cherry," from "Acis and Galatea." On April 23 Mr. Connell sings "La Vita Nuova" in its entirety with the Philadelphia Choral Society.

May Peterson Completes Successful Riviera Season

PARIS, April 3.—May Peterson, the American coloratura soprano, has returned to Paris after a season in opera on the Riviera in which she has had great success in such rôles as *Manon*, *Lakmé* and *Violetta* in "Traviata." She returns to the Paris stage this month at the Gaîté-Lyrique.



drum way had fate not again intervened in the shape of a foreign artist, who told her that there was only one thing for her to do in order to finish her musical education and to obtain the reward which her talent warranted, and that was, "to go to Europe."

The prestige of the artist and her flattery, added to the advice of some

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"PARISINA" A FAILURE IN ROME

Despite Revisions and Additional Cuts, Mascagni-D'Annunzio Opera Is Greeted by Hisses at the Costanzi—Verdi Operas with American Favorites—Vitale for New Buenos Ayres Theater—Meta Reddish Wins New Favor

Bureau of Musical America,
Piazza S. Silvestre, Rome,
March 25, 1914.

AFTER "Parsifal" the clou of the grand opera season at the Costanzi was expected to be the much-discussed "Parisina" of Mascagni, which was first produced at the Scala at Milan last December. On that occasion it obtained a *succes d'estime* chiefly owing to the prominence in the theater of Mascagni. It was known that considerable alterations had been made in the score and the performance at the Costanzi was, therefore, looked forward to with more than usual interest.

Last Saturday evening the Costanzi was crowded with the *élite* of Rome, both social and artistic. The result was but to emphasize the verdict of Milan, and though the expectations of the public had been worked to a high pitch it was bitterly disappointed not to find in "Parisina" the masterpiece for which the world has been waiting.

In spite of the verdict of Milan it was fully expected that if the opera was at all worthy it would be received with enthusiasm at the Costanzi, for, as I have often pointed out, Mascagni is the Benjamin of the Roman public, and D'Annunzio in spite of the many snubs and disappointments which he has inflicted on the Romans is also extremely popular here. Not that the Romans are reputable critics. It is on record that when "Pelléas et Mélisande" was first produced in Rome it was almost hissed off the stage.

At the same time it is to be noted that there was a very formidable opposition clique in the theater, which from the beginning of the evening let it be clearly understood that whatever was the verdict on the opera it was not its intention to let it have an undisputed triumph. This clique, which has been in prominence throughout the season, is one of the most objectionable features of this year's productions at the Costanzi, and on the first evening of "Rigoletto" it was so conspicuous that the two sections of the audience nearly came to blows.

The cast for the production of "Parisina" had been well chosen and the failure of the opera can in no way be attributed to the principals who presented it. The title rôle was taken by Mme. Lina Pasini-Vitali. Ugo was interpreted by the young Spanish tenor, Lazzaro, who had created this character at the Scala. The baritone Sammarco, fresh from his triumphs in Spain, filled the ungrateful rôle of Nicholas D'Este, and Elvira Casazza was Stella dell' Assassino.

The principal objection found to the opera on its production at the Scala was the verbosity of the libretto which had compelled Mascagni to write pages and pages of music which were quite unnecessary to the continuous run of the tragedy. For the production at the Costanzi, Maestro Vitali had cut a large portion of this parasitic growth, including one whole act, in the hopes of saving the work. Unfortunately he did not have the courage to cut enough. A love duet which lasts twenty minutes is rather overpowering even for an Italian

audience. The libretto is largely responsible for the failure, though the composer is by no means exculpated from all blame. D'Annunzio, though he has written some magnificent dramas for the stage, in "Parisina" lacks scenic effect. The language he uses is always difficult. He has delved in the old tomes of libraries to find archaic words and expressions entirely unknown to the average person. The libretto requires the undivided attention of the auditor who finds no time to give to the music. Mascagni for his part has written into the opera many beautiful melodies and exquisite arias. The choral effects are effective—in places. But taken as a whole the music is not Mascagnian.

It seems that in this work Mascagni has tried to write the music in keeping with the libretto.

The third act, and according to present arrangements the last, was almost a dead failure. The public were wearied with the long-drawn out inane duet between *Parisina* and *Stella dell' Assassino*, though the sweet "Nightingale's Song" which succeeded it was applauded. The duet between *Parisina* and *Ugo* gave further cause for annoyance and even the striking dramatic scene when *Nicholas* discovers the adulterers was not sufficient to arouse the house from its lethargy. Finally the curtain fell amid a storm of boos and cheers.

The practical failure of the opera can only be attributed to internal faults, many of which can perhaps be remedied. People who have seen it two and three times at the Scala declare that it is a work which has to be seen several times before it can be appreciated.

The greatest praise must be given to Maestro Vitali for the splendid manner in which the opera was staged and for the general excellence of the production and one can only wish that the great pains which he had spent on it had been rewarded with an emphatic triumph.

It will be interesting now to see the fate of the several operas which are to be produced shortly by Pizzetti and others for which Mascagni has written the librettos.

"Paolo and Francesca" for which Pizzetti has provided the music has perhaps the best chance of success, but the composer was in this case able to draw his libretto from D'Annunzio's work and it was not written especially for the occasion. At the same time our sympathies should go out to Mascagni, for the failure of the opera is due rather to mischance than to workmanship.

Although the Verdi anniversary year is passed, Verdi operas are still much to the fore in Italy. The "Ballo in Maschera" with Alessandro Bonci, a pet of the Roman public, was succeeded by "Rigoletto" with a tiptop cast. The part of *Gilda* was taken by Meta Reddish, a young American singer, who has only recently reached the twenties. Miss Reddish made her debut at the age of twelve as a pianist at Rochester, N. Y. As a child she amused herself by playing *prima donna*, probably little thinking that one day she would actually fill that rôle. Her studies were diverted from the piano and she took up singing first of all in New York under the tuition of Mrs. Frida Ashforth, and later she came to Italy with her brother, Claude Reddish, and studied at Naples with the veteran, Carlo Sebastiani. At

the end of two years her *maestro* considered that she was fit to make her debut and she toured through the Italian provinces, appearing at Naples, Venice, Carrara, Leghorn and other towns before undertaking a long tour in South America, where she had an emphatic success. Her voice is of very fine timbre, clear and silvery. She knows how to sing with feeling and her acting was above reproach. She appeared in good company, for Sammarco was in the title rôle, his first appearance in Rome for many years. His return to the Costanzi was noisily welcomed by the public and he gave an ideal rendering of *Rigoletto*. The tenor Lazzaro was also in splendid voice and after the famous aria "La Donna è Mobile" the house rose *en masse* demanding an encore. Finally after an interruption of twenty minutes it was possible to renew the performance.

In "Lohengrin," the part of *Elsa* has now been transferred to Mme. Bice del Pinto, who has considerable experience of Wagnerian rôles. The only failure which is to be recorded so far at the Costanzi with the partial exception of *Parisina*, is the entire collapse of the prize opera, "Canossa," by Malapiero. I have on several occasions referred in the columns of MUSICAL AMERICA to the uselessness of the prize competitions instituted by the various municipalities and communes of Italy in the hopes of finding a great composer. A musical genius is born not made, and however perfect a composer may be in theory, unless he is blessed with divine inspiration, no number of competitions will place him among the chosen few. "Canossa" was last year's prize winner and when produced at the Costanzi was a complete failure. It is not necessary to say much about it, but one would have thought that this fiasco would have been a lesson to the authorities. It has not been, however, for in the last few days the Royal Commissioner, who is ruling the town in the place of the deposed municipality, has published the conditions of the competition for the present year.

Umberto Giordano has put the finishing touches to his "Madame Sans Gêne" and has handed the score to Sonzogno. The opera will be produced next December at the Metropolitan in New York, with Geraldine Farrar and Caruso in the principal parts. Giordano, who is at the present time at Trieste, is arranging with the Verdi Theater of that city for a new opera to be produced next year. He compares the Verdi theater to the Scala of Milan and thinks that the staging there is no whit inferior to the latter.

Maestro Edouardo Vitale has been engaged to direct the season of grand opera at the Coliseo Opera House at Buenos Ayres. This is a new opera house which will be run in competition with the Colon and is certain under Vitale's direction to make the latter fight for its existence. Ricordi had asked Vitale to accept the directorate of the new opera house of

the Champs Elysées at Paris, but the previous engagement prevented him from doing so. The return of Vitale to Paris would have been interesting, as it will be remembered that when Vitale was director of the Scala at Milan, he suddenly transported the "Vestale" of Spon-tini from Milan to Paris, gaining there a tremendous success, and thus laying the first stone of the regeneration of Italian opera in the French capital. One of the new productions to be given at the Champs Elysées Opera will be the charming "Mese Mariana," by Umberto Giordano.

The Spring season of opera will open at the Adriano Theater in Rome on April 15, and the *cartellone* will include "I Puritani," "Lucrezia Borgia," "Poliuto," and the new opera, "Verso la Patria" by a yet unknown composer, Enrico Magni.

The young American soprano, Frida Smith, who for professional reasons has found it necessary in Italy to change her name to Perabo, the name of her brother-in-law, has been *inscritto* at the Pisa Opera for the Spring season, in *Rigoletto*.

King Victor Emmanuel has decorated Mascagni with the commendatorship of the Order of SS Maurice and Lazarus. Lazzaro and Sammarco have also been similarly decorated.

J. A. SINCLAIR POOLEY.

MUSIC CONTEST IN WEST

Girl Minus One Finger Wins Piano Competition in Milwaukee

MILWAUKEE, Wis., April 11.—The annual singing contest conducted by the Arion Musical Club and Cecilian Choir for its members, numbering more than 300 active voices, was held April 6 in the Arion Club under the watchful eye and attentive ear of J. Powell Jones, Cleveland, O., who acted as judge. Mr. Jones is supervisor of music in the Cleveland public schools, and as judge preambled the award of a dozen gold medals and other trophies for class competitions with constructive criticism, which is considered the principal value of the annual event. Probably the most interesting competition of all was the piano solo contest in Grade 1 for children. This was won for the third time by Jeanne Reineking, one of the most remarkable child pianists ever produced in Milwaukee. It must be stated that since the last contest the little girl of eleven has suffered the loss of one finger by reason of accident on a playground, but with her nine remaining digits she executed difficult compositions without the least appreciable difference. Evan H. Roberts' "East Side" chorus won the mixed contest, but the "West Side" male choir, captained by Carl C. Skinrood, won that division. Dr. Daniel Proteroe was chairman of the contest and Charles W. Dodge acted as official accompanist. M. N. S.

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GEORGE HAMLIN GIVES SECOND BERLIN RECITAL

Tenor Warmly Applauded After Many of His Offerings—Carpenter Songs Not Great Success

BERLIN, April 2.—It cannot be questioned that George Hamlin at his second concert in Beethoven Hall yesterday proved to his large international audience that he is a tenor possessed of rather more vocal means than most of his confrères. At times also his artistic taste and finish empowered him to interpret certain of his numbers with such telling effect that a storm of applause was awakened and a repetition frantically demanded, as, for instance, after the recitative and aria, "Amor ti vieta," from Giordano's "Fedora."

On the other hand, in Brahms's "Wenn ich mit Menschen und Engelzungen redete," the singer gave way to a decidedly operatic inclination at the expense of the sacred atmosphere that is here so essential. In a group of Debussy, Fauré and Hugo Wolf compositions, Mr. Hamlin demonstrated his abilities as a singer of taste, refinement and routine, notwithstanding a tendency to indulge in too dark a coloring of the French words.

Mr. Hamlin also included several American compositions in his program—two by John Alden Carpenter, "When I Bring to You Coloured Toys" and "Light My Light," which possessed added interest in that they were being given a first hearing in Berlin. We regret not to be able to report altogether favorably on these works. The solo part is treated indifferently, and there is a rather elaborate and tasteful arrangement of the accompaniment. The numbers did not obtain a remarkable success. They were preceded by Moor's "The Lake Isle of Innisfree" which, in spite of its clever construction, failed to awaken anything like warm interest.

The singer was splendidly accompanied by Waldemar Liachowsky and was compelled to concede several encores.

O. P. JACOB.

Ann Arbor Festival Plans

ANN ARBOR, MICH., April 18.—Ann Arbor is planning for the biggest May Festival in all its history and such

artists as Pasquale Amato, Reinald Werrenrath, Henri G. Scott, Inez Barbour, Alma Gluck, Florence Hinkle, Margaret Keyes and Riccardo Martin will appear. Under the direction of Albert A. Stanley the chorus of three hundred voices will give the "Messiah" and Elgar's "Caractacus." In view of the brilliant success of the children's chorus last year this feature will be retained, and four hundred boys and girls are being trained to sing "Into the World," by Peter Benoit.

Fall Engagements for Tina Lerner in Four Countries

Tina Lerner will be busy almost up to the very time of her sailing to this country for her fourth American tour, under the management of Loudon Charlton. Early in the Fall, following a series of important Summer engagements, Miss Lerner will play in Norway. Engagements are now booked for recitals in Bergen, September 24-26 and Stavengen, September 28, a symphony concert in the National Theater, Christiana, October 3, and a recital in Christiana, October 6. In Stockholm on October 8 she will fill another important orchestral engagement, with at least eight engagements in England from October 12 to 20. These are to be followed by a concert for which she has been re-engaged in Liverpool, October 27, and several engagements in Belgium and Holland. During October, therefore, Miss Lerner will be playing on practically every day when she is not traveling.

Spring Tour for High School Orchestra of New Albany, Ind.

NEW ALBANY, Ind., April 10.—The High School Orchestra of New Albany, Ind., under the training of Anton Embs, public school music supervisor, gave a concert before a capacity house last Wednesday evening. The orchestra embraces fifty-two players. The strings are particularly fine. Besides the excellent solos and trios, the orchestra numbers were the "Rakoczy" March from the Berlioz "Damnation of Faust," "Martha" Overture, the Strauss "Pizzicato" Polka, the "Shepherd's Dance" and the "Torch Dance" by German, and Waldteufel's "Les Patineurs" waltz. It is the purpose of the orchestra to make a short spring concert tour to the smaller towns in the vicinity.

H. P.

Melville Clark and His Sisters Charm Meriden Hearers in Harp Numbers

MERIDEN, CONN., April 6.—The concert given in the Auditorium on Saturday evening, April 4, added a nice sum to the fund which helps maintain the hospital. Ferne Rogers, whose home city is Meriden, was in splendid voice, scoring decidedly with D'Alberts "Wiegeli" and Bemberg's "A Toi," with an encore. The rest of the program was made up of harp numbers. In Melville A. Clark and his accomplished sisters, Maud and Grace, most worthy exponents of this ancient instrument were revealed. Esther and Helen Bradley's harp solos also delighted the large audience.

W. E. C.

Syracuse Symphony Plays in Closing Recital of Morning Musicales

SYRACUSE, N. Y., April 3.—The Morning Musicales closed its season of morning recitals Wednesday before an enthusiastic audience. The Syracuse Symphony Orchestra's playing was a feature of this recital. The able soloists were Leora Mchesney, contralto; Stella Walrath Moye, who played the first movement of Tchaikowsky's Concerto in B Flat Minor, and Laura Van Kuran, soprano, who sang an aria from "The Barber of Seville."

L. V. K.

CHANGES IN FACULTY OF ANN ARBOR SCHOOL

William Howland and Mrs. Jessie D. Reed Leave for Detroit—Theodore Harrison Engaged

ANN ARBOR, MICH., April 18.—William Howland, who for the past fourteen years has been at the head of the voice department of the University School of Music, and who is widely known as a baritone soloist and also as a song composer, has resigned his position and next September will go to Detroit where he will open a vocal studio. With him will be associated Mrs. Jessie Dickson Reed, who for a number of years has been an assistant on the vocal faculty of the school, and who has been very prominent in the musical circles of the city.



William Howland

The voice department in the school, under Mr. Howland's direction has grown to such an extent that it now requires seven assistants to handle the work whereas only one was needed when he first came to Ann Arbor.

Before coming to this city Mr. Howland taught for five years in New York City where he was an assistant to Frederick E. Bristol. While there he held

bass solo positions in various large churches. For two seasons he appeared as leading baritone soloist with the famous Bostonians.

For the past few years Mr. Howland has been bass soloist and choir director at Temple Beth El, Detroit, where he has a choir bearing the reputation of being the finest in the city. He organized the



Mrs. Jessie D. Reed

Temple Choral Society and is its conductor. Mr. Howland last October organized in Detroit the People's Choral Union and over 600 have enrolled for the course.

Other interesting work which Mr. Howland has done in this city is his directing of the University Glee Club. He has also been musical director of the Michigan Union Opera, an annual affair given by the students of the University of Michigan. About five years ago Mr. Howland taught at the Coburg Grand Opera school in Coburg, Germany, and at that time gave a song recital before royalty.

This week the board of directors of the University School of Music announced the engagement of Theodore Harrison to take Mr. Howland's place as head of the vocal department. Mr. Harrison is a native of Philadelphia and spent six years in study in Germany and Italy. In Italy Mr. Harrison achieved great success in opera but it was in Germany that he won his spurs as a concert and lieder singer.

Ada Grace Johnson, soprano, who has been away from the school on a year's leave of absence, and who has been

spending the time studying in Europe, will return to take up her work again in the Fall. Mrs. Byrl Fox Bacher, dean of the School, sails the latter part of June for Europe where she will spend the Summer in study.

Strong Array of Artists for Paterson's Festival

Paterson's twelfth music festival will be given in the Fifth Regiment Armory on the evenings of April 27, 28 and 29. The services of a distinguished array of soloists have been enlisted, including Frances Alda, Corinne Welsh, Ann Ivins, Idelia Ide, Gertrude Manning, Lillian Eubank, John McCormack, Henri LaBonte, Jerome Uhl, Wilfred Glenn, Frank LaForge, Gutia Casini, Franklyn Lawson, Orville Harrold, Donald Macbeth and Vincent O'Brien.

The three evenings of the festival are entitled, respectively, "Grand Opera Night," "American Night" and "John McCormack Night." The orchestra and chorus is again conducted by C. Mortimer Wiske.

An evening of coster songs given by A. F. Sidebotham, with the assistance of Emil Fisher at the piano, recently proved delightfully refreshing entertainment to the members of the Florestan Club in Baltimore.

BENHAM'S LATEST TRIUMPH

Victor Benham has again created a furore in London at his third recital which was over-flowingly attended.

Musicians and critics, including Max Vogrich, Egon Petri, Mengelberg and others, joined in the great ovation which he received.

The following are a few extracts from the press:

"THE TIMES," April 2.
"Mr. Benham played thoughtfully, the contrasts of tone were finely calculated and the details clear."

"He played the Chopin group most expressively and his own compositions gained for him an encore."

"THE SUNDAY TIMES," April 5.
"Mr. Benham gave a thoughtful and well conceived performance and his playing was fluent and picturesque."

"His own compositions completely captured his audience."

"THE MORNING POST," April 2.
"Mr. Benham's interpretations were marked by a strong individuality, technique and refined tone."

"His own compositions are well devised and very melodious, which so greatly pleased the audience that more was insisted upon."

"THE GLOBE," April 2d.
"Mr. Benham played with an ingratiating style and with authority and accuracy."

"THE DAILY TELEGRAPH," April 2d.
"Mr. Benham's playing is immensely fluent. He played the Appassionata much a la Hans von Bulow."

"THE DAILY CHRONICLE," April 2d.
"Mr. Benham played with great efficiency and excellence."

"THE DAILY HERALD," April 3d.
"In Victor Benham we have an executive artist of the first rank performing as Liszt himself might have been proud."

"In the interpretations, the characteristics of the various composers were brought out with wonderful skill and intuition, admirable warmth of expression being balanced by finished (and withal restrained) technique. Special mention might be made of the daintiness and beauty of tone in the Andante of the 'Appassionata' and the vigor and virility of the following Allegro. Fine delicacy was also manifest in the group of Chopin's Etudes, the 'rosy thread of melody' being easy to trace in the warp and woof of the wonderful musical figuration, e. g. in the one in F minor (opus. 25), and again in the D flat study (opus. 25)."

"Mr. Benham's 'art power' was evidenced again in 'The Nightingale,' and also in the two concluding items, another Liszt transcription, admirably played, the 'Spinning Song,' from Wagner's 'Flying Dutchman,' followed by the 12th Rhapsody by Liszt, given with extraordinary vigor. In response to an enthusiastic recall the recitalist gave a delightful rendering of Chopin's Study 'on the black keys.'"

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Photo by Miskin

As "DON FRANCISCO," IN NATOMA, Mr. Wilson made a successful debut in English Grand Opera at the Century, the week of April 13th, 1914.

Mr. Wilson has been engaged for the six weeks Spring Tour of the Aborn Opera Co.

"A notable figure was that of Gilbert Wilson. For a first appearance on any stage his 'Don Francisco' was unquestionably praiseworthy."—New York Evening Mail.

"Gilbert Wilson acquitted himself ably."—New York American.

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"NOTRE DAME" IN NEW OPERATIC GUISE

Musical Version by Franz Schmidt of Victor Hugo's Novel Has an Unqualified Success at Its Première in Vienna—Final Symphony Concerts of the Season—Battistini in a Benefit Concert—Fresh Air Art Society Gets Support of Vienna

VIENNA, April 4.—At the Hofoper an unqualified success was achieved last Wednesday by Franz Schmidt's opera, "Notre Dame." The composer himself planned the scenario of the work on the lines of Victor Hugo's famous novel which has formed so attractive a subject for operatic composition that no less than six operas based thereon appeared under various names from the years 1836 to 1868, though none held the boards for long. In the preparation of the libretto, Schmidt was largely assisted by Leopold Wilk.

It is to be regretted as a mistake that two of the most important characters, *Phoebus* and *Gringoire*, are killed off in the first act. The opera opens with a carnival at which *Quasimodo*, the mountebank pope, appears and is wounded by *Phoebus*, who loves *Esmeralda*. *Gringoire* confesses to the *Archdeacon* that, when he was about to be put to death by gypsies, *Esmeralda* had saved his life by marrying him. The carnival ends with the meeting of *Esmeralda* and *Phoebus* in a house of ill repute, where *Gringoire* breaks in, stabs *Phoebus* and takes his own life.

The succeeding act shows *Esmeralda* thrown into prison and accused of witchcraft. No one believes that *Phoebus* was not killed by her and she is condemned to die. In the prison the *Archdeacon* declares his love for her, but when *Esmeralda* embraces him in gratitude he believes he feels the breath of hell and repulses her to save his own soul. When *Esmeralda* is about to be led to death, *Quasimodo*, ugliest of human beings but noble hearted, thrusts aside opponents, and, raising the frightened creature on his shoulders, bears her into the sanctuary of the Cathedral, where none may harm her. But the *Archdeacon* induces the King to revoke such right of sanctuary of the church, and *Esmeralda* is given up to the executioner. *Quasimodo* wreaks vengeance by hurling the *Archdeacon* from the spire of the cathedral.

As regards the music "Notre Dame" anticipates so much that has come afterward that, were the opera not known to have been completed twelve years ago, the cry of imitation might be raised. However, a fragment produced by the Philharmonic Orchestra, under Conductor Ernst Schuch ten years ago, is the intermezzo that seemed to please best of the entire work this week. In this intermezzo Schmidt's masterly handling of the orchestra is prominent; it is of fascinating melodiousness and more in the manner of a symphonic composition, to which his special gift points. The love duet between *Esmeralda* and *Phoebus* in the first act is of dramatic power, as are the final scenes of the tragedy. The opera was most carefully staged and singers and orchestra were at their best under Conductor Schalk. The composer was called before the curtain numberless times.

During Holy Week the Hofoper will be closed to reopen on Easter Sunday with "Notre Dame." During the absence of Frau Weidt on leave in the second half of April, Edyth Walker will make guest appearances at the Hofoper in a cycle of the "Ring" and as *Isolde* and probably also *Kundry*.

A new contract made with Caruso for next Fall calls for later appearances than hitherto, namely, September 30 and October 3 and 6.

A striking contrast to the many sparsely filled concert halls of the now waning season was offered by the packed houses on the two succeeding Fridays, March 27 and April 3, when there were produced by the Philharmonic Chor, under Conductor Franz Schrecker, the "Gurrelieder," by Arnold Schönberg, and Mahler's Eighth Symphony, the preceding public rehearsals of the two works presenting the same gratifying spectacle. Both compositions had been heard before

in Vienna, the "Gurrelieder" just a year ago, Mahler's Symphony just two years ago, shortly after the composer's tragic death, and the deep impression then made by these works was strengthened by the recent productions.

Concluding Symphony Concerts

At the concluding Concertverein symphony concert a splendid performance of Liszt's "Tasso" formed the opening number, the "Eroica," by Beethoven, being the concluding one. Between these two, Bronislaw Hubermann played the Goldmark Violin Concerto with a virtuosity and warmth which evoked storms of applause. Hubermann was the soloist also at the last concert of the Tonkünstlerverein, on which occasion he played the Brahms Concerto with perfect grasp of spirit and technic. At this concert a novelty was given in the "Lebensstanz" by the English composer, Delius. All too sudden changes of mood carry a little unrest into this otherwise fine composition. Under Nedbal's enthusiastic lead the work had an impressive effect.

A festival concert recently in honor of Hermann Graedener, who will attain the Scriptural age of three score and ten next month, was devoted entirely to his compositions, which, as compliment to the approaching anniversary, have been prominent in concert programs of the last Winter.

Battistini's voice was heard again in Vienna in all its pristine beauty and vigor at a benefit concert of the Austrian Albanian Committee in the large hall of the Konzerthaus last week. The "Pagliacci" Prologue and *Wolfram's* conception of love in "Tannhäuser" were finely given, while the singer stole a march on all tenors in the Ossian song from "Werther." The piano soloist of the evening was Norah Drewett, who played Liszt's "Mephisto" Waltz brilliantly.

Among Piano Recitalists

Of the piano recitals that continue to fill the concert announcement pages, though not always the concert halls, I would mention that of Benno Moiseiwitsch as specially worth notice. He is a young Russian who for some years has lived in London, though his early musical studies were made in this city. His program began with the Schumann Fantasy in C Major, and led through Brahms and Debussy to the "Don Juan" Fantasy by Liszt.

An interested listener throughout the evening was Moriz Rosenthal, and others in the audience were a group of young artists, members of the "Fresh Air Art Society," who had come from England to organize a branch of this society in Austria. The aim thereof was described in a lecture by Warrington Dawson, the author, to a large party of invited guests at the house of Mrs. Kerry-Dittell, a patroness of art and an amateur sculptress. The society purposes to keep out of art all that is gloomy and morbid, and to disperse the unhealthy atmosphere pervading contemporary production by fresh blasts of outer air and sunshine. After Mr. Dawson's address, Moiseiwitsch played the "Sonata Teutonica" by John Powell, the American pianist-composer. Both Moiseiwitsch and Powell are members of the Fresh Air Art Society, and Efrem Zimbalist is another. The Austrian branch was organized last Monday afternoon.

Moiseiwitsch was a pupil in Vienna of Fräulein Prentner and at a recent musicale given at her house productions of specially talented pupils aroused great interest.

Fräulein Prentner, who is a composer also, played some recent works of her own just published, a theme with variations, dedicated to Paderewski, and a charming "Caprice" dedicated to Fanny Bloomfield Zeisler. Among the visitors, an aunt of Franz Liszt, now eighty-nine years of age, attracted particular attention.

ADDIE FUNK.

REGINA VICARINO

THE AMERICAN COLORATURE

Now Singing in Italy

SINCE MADAME VICARINO'S SENSATIONAL SUCCESS AT THE ROYAL OPERA, IN PRAGUE, IN NOVEMBER, WHERE SHE RECEIVED 37 CURTAIN CALLS ON THE EVENING OF HER APPEARANCE AS VIOLETTA IN "LA TRAVIATA," SHE HAS BEEN SINGING WITH BRILLIANT SUCCESS IN ITALY. ONE OF THE ITALIAN PAPERS HAS JUSTLY TERMED HER A "TRIONFATRICE."

The following comment from the home of Bel Canto is particularly significant:

Of her Rosina, in the Barber, "Il Caffaro," of Genoa, says:

"A grand ovation was obtained by the wonderful colorature soprano, Signorina Vicarino, in the lesson aria, in which she sang to perfection the difficult Strauss 'Primavera' Waltz—a piece which on account of its difficulties, is only sung by great celebrities. A beautiful high F and a magnificent high E flat, round, full, vibrating, and of marvelous timbre, carried the public off its feet in enthusiastic applause. Signorina Vicarino is a singer and actress of intelligence and study; she possesses a precious vocal organ, which knows no difficulties, having been educated in an agile and select school. For these reasons Vicarino secures applause from the most severe publics, and great triumphs await her in the largest opera houses of the world."

Other Italian papers speak with similar enthusiasm:

IL MONTFERRATO—"We have been able to convince ourselves of the special endowments of Signorina Vicarino without exaggeration, or any restrictions whatsoever—A PERFECT LUCIA. From the promise she gave as Rosina in the Barber of Seville, we must frankly declare that she has surpassed our every expectation and that of the public, which has been present in large numbers at every performance, and which has become wildly enthused at her conception of the personality of Lucia, and above all, at her absolutely correct musical interpretation of the rôle, not alone from the standpoint of intonation, but also from the sureness of her 'virtuoso-ism' and the truly passionate accent of her singing. Every evening she has been compelled to encoire the famous cadenza in the mad scene, where she truly appears worthy of all praise."

L'ELETTORE—"The greatest applause went to Signorina Regina Vicarino, who made a most radiant Lucia, and who can be admired in the greatest opera houses of the world. With her responsive voice, always true and sure; with her art of bel canto, from the very finest school; with her marvelous facility for runs and trills (with which the rôle is so abundantly decorated) she not only has confirmed but redoubled the pleasing impression which she had already left with the public in the Barber, and every evening the same public showers her with applause and curtain calls."

L'AVVENIRE—"Signorina Vicarino, who sang the title rôle, confirmed the success obtained by her in the Barber; with her voice, educated in the very best school, she can do anything she pleases. 'Virtuoso-ism' has for her no secrets, for which, in the mad scene, she received from a public which adores her art the most enthusiastic applause."



IL RESVEGLIO—"The exponent of the title rôle, Signorina Regina Vicarino, has reconfirmed the eminent gifts which procured her such frantic applause in the Barber of Seville. True to pitch; gifted with true and efficacious phrasing; with a mellow, robust and extensive voice, she possesses all the secrets of ART, which she displays without affectation, conquering without effort the public with her throat and with her valor. Unanimous applause called her many times before the curtain, accompanied by insistent demands for the encoire of the mad scene, which she granted."

Mme. Vicarino will be available for a limited number of concert appearances during the season 1914-1915

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ECHOES OF MUSIC ABROAD

George Henschel Pleads for Preservation of the Past in Music—Quinlan Company to Take "Parsifal" to Australia—Posthumous Ponchielli Opera Produced at Monte Carlo, Where Messenger Novelty is Well Received—New York Pianist-Composer Makes Schoenberg and Scriabine Seem Like Babies in Arms, Says London Critic—Cyril Scott Insists that the Composer Must Be the Best Judge of the Beauty of His Own Work—A "Fledermaus" Anniversary

WITH Futurism at our doors and the past in danger—doubtless more imaginary than real—of entire neglect, Dr. George Henschel thinks it would not be at all a bad plan if some patrons of music who honor and revere the past would found an institution that would give every year a series of classical concerts at which the growing generation could hear the master works of the past. Speaking in London, he points out that "if a student of the sister art of painting wishes to see the masterpieces of the past he can go to the National Gallery; but if a music student wishes to hear the old master works he finds a difficulty, because they are not often performed now. There is no institution in our art of music that is like the National Gallery in painting as a means of education; but there should be."

On Wednesday of next week Dr. Henschel will make his last public appearance as a singer at London's Bechstein Hall. It was on February 19, 1877, that he made his London debut and at his recital next week he will sing one of the songs he sang then, the aria from Handel's "Rinaldo." A London interviewer has observed that it has always been this artist's lot to be a pioneer—he was the first conductor of the Boston Symphony Orchestra, he was the founder of the London Symphony Concerts, which he conducted for eleven years, and he was the first conductor of the Scottish Orchestra in Glasgow.

It is only as a singer, of course, that his public career is now coming to a full stop. In future he will devote himself entirely to conducting, composing and teaching, and during the next few months he will be busy completing his *Recollections*, which are to be published in the Autumn.

HAVING covered some 40,000 miles on its recent globe-girdling tour, the Quinlan Opera Company is back in England making plans for the next tour of the same kind, which is to open in Canada in October. Three additions to be made to the company's repertoire for its next campaign are "The Love of the Three Kings," "Parsifal" and "Tiefeland." The works that proved most popular on the late tour were "La Bohème," "Tristan and Isolde," "Madama Butterfly" and "Louise."

IT is now decided that the *première* of "The Dead City," the opera the late Raoul Pugno and Nadia Boulanger made of the d'Annunzio drama, shall take place at the Opéra Comique early next season, immediately following the Paris *première* of André Messager's "Béatrice." Mlle. Boulanger went through the score of "The Dead City" for the directors of the Opéra Comique, the conductor-in-chief and Claire Croiza, who will create the leading rôle, the other day, and her audience was most favorably impressed.

Engagements made for this Spring provide for appearances by Marguerite Sylva, who began her grand opera career on this stage, gaining valuable experience as *Carmen* and *Santuzza*, and also Mary Garden, who will be seen and heard in "Le Jongleur de Notre Dame."

The production of Messager's "Béatrice" has been deferred until October in order that Charles Rousselière may be available for the rôle he created at Monte Carlo a few weeks ago. This work is of a vastly different nature from that of any other opera that has come from Messager's pen. The action is similar to that of the spectacular mystery play, "The Miracle," for which

Humperdinck wrote the music when it was produced by Max Reinhardt in London. The cloister atmosphere of the first act, with its nun's choruses and litany-like melodies for the *Mother Su-*



The Théâtre des Champs-Élysées in Paris

It is at the Théâtre des Champs-Élysées that the special Paris season of opera is to be given by the combined Boston and Covent Garden forces, under Henry Russell's general direction. The season will open on Saturday of this week with Montemezzi's "L'Amore del Tre Re," which will be a novelty for Paris. It is just a year since this opera house was inaugurated by Gabriel Astruc, who abruptly closed it last Autumn just after opening it for the Fall and Winter. Most of the artists for this season are drawn from the Metropolitan and Boston companies.

perior, is said to be happily reproduced, but with the entrance of Lorenzo, who induces *Sister Béatrice* to go out into the world with him, the music begins to fall into the composer's old *opéra comique* manner.

"To the Florentine Renaissance mood of the poem he brings the French elegance of an operetta subject," says the correspondent of the *Neue Zeitschrift für Musik*, "and he makes of *Sister Béatrice* a real grand opera prima donna." The "youthful elasticity of the score," however, and the fine instrumentation command admiration.

It was an interesting experiment that Director Raoul Gunsbourg made in producing Ponchielli's posthumous opera,

"The Moors of Valencia." While it impressed no one as being more than the work of "a good master of the second rank," it pleased many by virtue of its old-fashioned abundance of melody. The good impression it created was due in large measure, in all probability, to the manner in which it was sung by one of the best casts of the present Monte Carlo season, headed by Lydia Lipkowska, Giovanni Martinelli and Georges Baklanoff.

OF Leo Ornstein, the young New Yorker who has rapidly developed, most surprisingly, into a post-impressionist of the most advanced kind since he went abroad a year or so ago, one London critic says that Scriabine and Schönberg are babes in arms beside him. It is suspected, moreover, that "the weird noises in which he painted his 'Two Impressions of Notre Dame' are intended to represent the famous gargoyles."

zou, whereas later on he is admired and worshipped. Indeed, a greater enthusiasm flows out to him than flows to his illustrious predecessors; for, if we are quite honest to ourselves, we must admit that a great new thing takes some of the gilt off an older one; and although it is sad to disagree with a celebrated poet, yet a thing of beauty is not *always* a joy forever. Familiarity does not of necessity breed contempt, but it often breeds a certain amount of boredom; it breeds that form of boredom which arises from too easy an understanding.

"When the worshippers of the classics urge that the worshippers of the moderns do not understand the classics they are making a most easily discoverable mistake. It is not that the admirers, let us say, of Strauss and Debussy do not understand the classics, it is that they understand them too well; they appear to certain types of mentalities as something rather childish, and although this attitude may be very horrifying and deplorable to many people, yet it is a good sign, for it shows forth that divine discontent which strives for a further step in evolution, for that 'something new' which, as we have attempted to point out, is one of the prerequisites to greatness."

The young English composer characterized by Debussy as "one of the rarest artists of the present generation" proceeds to draw attention to two important elements in the make-up of the creative artist—the one, an added sense, the other an added faculty, the former being the sense of originality, which may be defined as "the intensified consciousness of the weakness and tedium arising from repetition." The possessor of this sense "immediately banishes from his mind, as something unworthy, and to him unproductive of pleasure, anything which savors of that which has been before; and it is the greater or less consistency with which he achieves this that shows at once the really intrinsic genius or the smaller talent, and the ripe artist or the beginner—the former being almost uninterruptedly original, the latter merely spasmodically so.

"No master of the first rank was ever classical in his day. To be classical means at once to lack true originality. To be classical would mean never to shock the public—bore them, perhaps, but never shock. And yet history informs us that every great man has shocked his public. The critics have usually been more horrified than the great mass, for criticism is based on tradition; and the great man invariably oversteps tradition. * * * The great master shocked his audience because he swerved from what had gone before; because he was intrinsically unclassical, unacademic—in short, unimitative. "Of Mozart it is said that his publishers returned his manuscripts with the query: 'Can this passage or note possibly be right, it sounds so discordant?' Beethoven shocked his contemporaries by his daring innovations, and by a certain innovation in sonata form; and so on throughout history it goes, up to the present time. In these great men this sense of originality pervaded their whole creative being, and it is inevitably the very antithesis to classicalism; it is only where this sense is spasmodic that we get in lesser masters what we call the classical tendency.

"As Nietzsche remarked of Brahms: 'He is effective as long as he is modern. He becomes cold, he is of no more interest to us, immediately he becomes the heir of the classics.' And whether this be so or not it is evident what Nietzsche means: he infers that the sense of originality in Brahms was not continuous but merely spasmodic, that it was not strong enough to pervade his whole musical personality. He *invented* for a while, then the fountain of his invention became checkered in its course, and he merely *composed*—he became the heir, the more or less imitator of the good classical things which had already existed."

ON April 5 exactly forty years had passed since the first performance of "Die Fledermaus" at the Theater an der Wien. By way of celebrating this anniversary a festival performance of the work was given in the same Vienna theater with two members of the original cast in the rôles they "created"—Frau

[Continued on next page]

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ECHOES OF MUSIC ABROAD

(Continued from page 13.)

Hirsch and Jani Szika, now "stage veterans," as *Adele* and *Eisenstein*, respectively. Also a special edition of the libretto, containing a portrait of Johann Strauss, with appreciative paragraphs by Felix Weingartner and Wilhelm Kienzl, was published.

* * *

WHILE Richard Strauss's "Legend of Joseph" undoubtedly will overshadow every other feature of the ballet repertoire of the forthcoming Beecham Drury Lane season, London will have an opportunity of becoming acquainted with a French novelty of uncommon interest when Maurice Ravel's "Daphnis et Chloë" is produced.

The main action of this new ballet is simple enough. *Chloë*, seized by robbers while her swain sleeps, is protected by the god Pan and restored unharmed. The *London Times* points out that it is in the details of the three scenes, the sacred wood with the figures of three nymphs and of Pan sculptured on the rocks, where the first and last scenes take place, and the contrast of the robber camp to which *Chloë* is carried in the middle scene, that the art of MM. Fokine and Bakst finds its opportunities. On the other hand, the dances, beginning with a religious dance of maidens before the altar of the nymphs, and including those of the lovers, of the grotesque *Dorcon*, the dream of *Daphnis* in which the sculptured nymphs descend from

their pedestals as living creatures, the war dances of the robbers, the appeals of *Chloë*, her return crowned with light to the joy of her lover, the pantomime in which the two act the love story of Pan and Syrinx, and the *danse générale* producing a climax of ecstasy, give unlimited opportunity to the musician.

A peculiarly effective feature of the score is a choir of mixed voices singing without words, best described as "a set of vocal horns," which add a mysterious and languorous coloring to many of the scenes. The score is also remarkable for the unusually large number of percussion instruments it uses.

* * *

THE post of musical adviser to the London County Council has been given to Hubert Bath, who thus will have a voice in arranging the programs of over fifty bands. He plans to give very little program space to the Viennese waltzes that have been flooding the market of late years—he thinks England is capable of producing good dance music of its own—and "heavy German music" also is debarred. Likewise his Index Expurgatorius mentions ragtime "and all that sort of thing."

* * *

CYRIL SCOTT introduced his new pianoforte Quintet and a new setting of "La Belle Dame sans Merci" for soprano and baritone at a concert of his own compositions in London the other day. J. L. H.

CONCERT EVENTS IN ERIE

Christine Miller, Clarence Bird and Dorothea Thullen Among Recitalists

ERIE, PA., April 6.—March, although a Lenten month, gave us excellent musical entertainment. Among the earlier events came the second concert of the Artists' Course given by Dorothea Thullen, a Philadelphia soprano, who sang a splendid program in fine style. She was assisted by Dorothy Joline at the piano.

On March 19, Clarence Bird, American pianist, recently of Florence, Italy, gave a recital at the Hotel Lawrence to an audience that thoroughly appreciated his truly poetic temperament and interpretative powers as expressed through the medium of a technic intelligently applied.

Christine Miller, the popular contralto, made her third appearance on the Artists' Course March 24 and was most enthusiastically received as one whose coming is always eagerly anticipated. She gave a delightful program and many encores with the charm that never fails her. Of special local interest was her singing of "God's Smile," composed and dedicated to Miss Miller by Albert Dowling, Jr., who was in the audience and had the satisfaction of hearing his composition so beautifully sung and so much applauded that Miss Miller graciously repeated it. Earl Mitchell re-

vealed fine intelligence and splendid technic in his work as accompanist and soloist.

March events of the Erie Conservatory included the presentation of W. R. Bushnell, a voice pupil of Mrs. McKean, in a varied song program greatly enjoyed by those present. Alice Sloan presented Frank Hannon in another interesting song recital. Charles Le Sueur, vice-principal of the Conservatory, presented sixteen of his pupils in a "grand opera recital." March 30, excerpts from "Faust," "Il Trovatore," "Tales of Hoffmann," "Fra Diavolo," "Lucia di Lammermoor," "Bohemian Girl," "Flying Dutchman," "Lohengrin," "Tannhäuser" and "Carmen" being given in a creditable manner. The Manville Studios, Vincent Studio, Kohler-Williams and Freeman studios have all been active and pupils of Caroline Ferguson, Huldah Schuster-Schnurmman, Thekla Baur, Lois Berst and Gertrude Sechrist-Reinke have given pleasure to their friends in recital work. Mrs. C. C. Colby presented Frances Hall, a remarkably talented piano student, on March 25. Miss Hall is only fourteen years of age. E. M.

MISS HINKLE AS SOLOIST

Receives Four Recalls in Providence with Boston Symphony Orchestra

PROVIDENCE, April 15.—The last concert of the season here by the Boston Symphony Orchestra was given in Infantry Hall Tuesday evening, Florence Hinkle being the soloist. The program embraced Mozart's E Flat Symphony, Rimsky-Korsakoff's Caprice on Spanish Themes and Liszt's "Les Préludes."

Miss Hinkle sang for her first number a recitative and aria from Handel's "Julius Caesar" with orchestra accompaniment and for her final number offered "Depuis le Jour" from Charpentier's "Louise." Both of her numbers were given with artistic taste in tonal expression. She has a lyric soprano voice of pure quality and considerable dramatic power and her singing was appreciated to such a degree that she was recalled three and four times after both of her numbers.

The first of a series of concerts to be given in the Public Schools of Providence by the Chaminade Club, of which Mrs. George Hail is president, took place Wednesday morning in the hall of the

English High School. There were more than 900 students present who listened to the first movement of Tchaikowsky's "Pathétique" Symphony played by Mrs. Amy Eastwood Fuller and Miss Whit-tier. Miss Eastwood sang "My Heart at Thy Sweet Voice" from "Samson and Delilah" and songs by Beach and Speaks, and Mrs. Offers played several violin solos. G. F. H.

CHORAL MUSIC AT BALTIMORE

Oratorio and Arion Societies in Interesting Performances

BALTIMORE, April 20.—The Oratorio Society, under the direction of Joseph Pache and with the assistance of the Philadelphia Orchestra, presented Nowowiejski's "Quo Vadis?" with considerable effect in its second concert of the season. The singing of Mrs. Charles Morton, the Baltimore soprano, as *Lygia*, aroused great interest. Frank Croxton, baritone, also gained much applause for his solo work. Earl Cartwright and Harry Orem did their solo parts in a commendable manner.

The Arion Singing Society, Charles H. Bochau, director, gave an interesting concert at Lehman Hall, Wednesday

evening. Mr. Bochau has worked steadily with these singers, and as this was the second concert under his direction it was gratifying to note a fine advancement. The soloists were Mrs. Frances Morrow, soprano; Harry F. Neu, tenor; John P. Heuther, baritone; Frederick H. Gottlieb, flautist, and Franz C. Bornschein, violin. Howard R. Thatcher was the accompanist.

Clarence H. Turner, the thirteen-year-old pupil of Walter G. Charnbury, gave a piano recital at Beethoven Hall, Saturday afternoon. The program contained twelve compositions and each number was played in a highly creditable manner. F. C. B.

Herbert and Blossom to Collaborate on Another Opera

Victor Herbert and Henry Blossom, who collaborated on "The Red Mill" and "Mlle. Modiste," are to work together on a new light opera to be based on the comedy, "Our Wives," which has been played in New York, Chicago and other cities this season. The title of the opera will be "The Only Girl." Mr. Blossom and Mr. Herbert will work on it this Summer in Saratoga and at Lake Placid.



Yvonne de Treville

COLORATURA SOPRANO

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TRIUMPH AS SOLOIST
IN "STABAT MATER"

AT GREEK THEATER, BERKELEY, CAL.

Press Comments.

"Miss de Treville sang the soprano solos, or, to put it exactly, she was the prima donna of Rossini's opera. She is a refined and delicate artist and she wisely thought first and foremost of realizing the melodic beauty of the brilliant music. Remembering the intimate delicacy of her salon singing, I had wondered how she would stand the exacting test of the Greek Theater. But her voice, though not a heavy one, has notable carrying quality and she had little difficulty in—to borrow an expression from the terminology of the stage—dominating the scene.

The "Inflammatus," that touchstone of oratorio of the Rossinian type, she sang admirably, working up to a notable climax. Miss de Treville's voice also had much charm in the lovely duet, "Quis est homo?"—Redfern Mason in San Francisco Examiner, April 11, 1914.

"The voice of Mlle. de Treville was first heard in a recitative and aria from Handel's 'L'Allegro et Il Penseroso,' and showed her at once to be a mistress of the art of coloratura, though her complete ability was not discovered until the 'Inflammatus.' Then, in addition to flexibility and very clean-cut, pure tones, she showed dramatic color and emotion, offering the great solo in its every beauty."—Anna Cora Winchell in San Francisco Chronicle, April 11, 1914.

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PHILADELPHIA CLUBS AROUSED BY JOHN C. FREUND'S ADDRESS

Audience Composed of Members of Philomusian and Matinee Musical Clubs Hear Plea for American Musical Independence—Local Press Takes Up Propaganda

PHILADELPHIA, April 17.—John C. Freund, editor of *MUSICAL AMERICA*, was the guest of honor and the speaker at a combined meeting of the Philomusian and the Matinée Musical Clubs, held in the beautiful club house of the former organization in West Philadelphia, yesterday afternoon. The section of Arts and Literature of the Philomusian Club, of which Mrs. Edward W. Mumford is chairman, and the Matinée Musical, had both approached Mr. Freund with the purpose of inviting him to come to Philadelphia and deliver an address, but wisely decided to combine the two organizations in one meeting. As the Philomusian, devoted to social and artistic features along various lines, is one of the largest women's clubs in the city, and the Matinée Musical, a purely musical organization, also has a large membership, Mr. Freund was greeted yesterday by an audience which included many of Philadelphia's most talented and intellectual women.

Preceding his address an informal reception was held, the receiving committee being made up of Mrs. H. C. Boden, president of the Philomusian Club; Mrs. George W. Edmunds, president of the Matinée Musical; Mrs. Perley Dunn Aldrich, Mrs. Horatio Connell and Mrs. Frederick Abbott.

Mr. Freund in his address held the closest attention of his audience for more than an hour and a half, touching upon many of the points which, in the numerous lectures that he has given the past Winter, have aroused great interest and created something of a sensation both in this country and in Europe. The vast sum, more than that of all the European nations combined, that the people of the United States spend for music and on musical instruments each year; the untruthfulness of the statements frequently made abroad, that there is no real appreciation of good music in this country, and, above all, the needlessness of going to Europe to obtain a good musical education, and the danger of young girls who go to foreign cities to study without sufficient money or proper moral protection, were touched upon as the principal topics of an address that scarcely could have been more to the point or more intensely interesting. In his speaking Mr. Freund is free from the constraint and conventionality of the average professional lecturer, his ingratiating personality and

straightforward naturalness of manner at once placing him in the good graces of his audience, while his great fund of information concerning matters in this country for a period of time extending back forty years, and a personal acquaintance during that time with many of the leading musical celebrities, enable him to intersperse his romances with original anecdotes and experiences of unique interest. In his talk yesterday Mr. Freund took occasion to compliment Philadelphia upon its deserved recognition as one of the musical centers of the country, and to commend the women, ably represented by the membership of the Philomusian and Matinée Musical Clubs, who have done so much towards helping to make the musical growth and success of Philadelphia during the past few years a possibility.

ARTHUR L. TUBBS.

OPINIONS OF THE PRESS.

(From the Philadelphia North American.)

Mr. Freund has been giving this lecture to musical and women's clubs throughout the country and has aroused great enthusiasm by his optimistic statements in regard to the growth of musical culture in America.

(From the Philadelphia Evening Telegraph.)

From his long association with musical interests Mr. Freund is eminently fitted to talk on the Musical Independence of the United States. He has given this address all over the country.

(From the Philadelphia Evening Ledger.)

Mr. John C. Freund made quite a sensation some time ago by pointing out the moral dangers that lay in the way of young girls who went abroad to study music. His position was confirmed by Walter Damrosch, Alma Gluck and other musicians. When he speaks at the Philomusian it is believed there will be a banner attendance.

(From the Philadelphia Evening Bulletin.)

"Just as America has evolved out of its population such distinctive types as the American business man, financier, lawyer, inventor, athlete and the intelligent, independent, beautiful American girl, so will this country in time evolve a distinctive type in the way of the American composer, who will give us a music of our own," said John C. Freund, editor of *MUSICAL AMERICA*, addressing the Philomusian Club this afternoon.



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TENOR SHOWS PREPAREDNESS

William H. Pagdin Sings in Verdi's "Requiem" on One Hour's Notice

William H. Pagdin, tenor, who will be under the management of Walter Anderson for another season of concert work, completed a difficult task on Thursday evening of last week by singing the Verdi "Requiem" without rehearsal and at one hour's notice in Elizabeth, N. J. The regularly engaged tenor had been taken ill at the "eleventh hour." His singing was such that he was most cordially received.

Mr. Pagdin has the unique record of having been engaged for two appearances in the same season by the Handel and Haydn Society of Boston. His appearance in the "Messiah" was so successful that he was immediately re-engaged for the "Elijah" performance during the same season and such was his success that he was pronounced one of the best tenors ever engaged by the society.

During the past season Mr. Pagdin has toured with the Boston Festival Orchestra and appeared in such cities as Springfield, Trenton, Albany, Ithaca, Allentown, Reading, Harrisburg, York and Wilkes-Barre, besides numerous concerts in New York City.

C. N. Granville Gives Song Recital in Winsted, Conn.

WINSTED, CONN., April 15.—One of finest song recitals heard here in some time was given here last evening by Charles Norman Granville, the popular New York baritone, under the auspices of the Music Club.

Mr. Granville chose his offerings from Handel, Secchi, Thomas, Schubert, Franz Brahms, Strauss, Daniels, J. Bertram Fox, Jules Jordan, Spross, Kramer, Rogers, Brewer and Salter.

Notable was the singer's delivery in all his songs. His singing has style and his enunciation is excellent. After his

German group and at the close of the program he granted extras. The club sang two choruses by Marschal-Loepke and Saar.

PITTSBURGH'S FINE "ELIJAH"

McCullum Chorus Performs Ably, With Creditable Solo Assistance

PITTSBURGH, PA., April 20.—Standing room was at a premium at the Mozart Club's closing concert of the season last Friday night. The club had the assistance of the Russian Symphony Orchestra and Marie Stoddart, soprano; Brenda Macrae, contralto; Roy W. Steele, tenor, and Isaac K. Myers, bass, the latter taking James Stanley's place at the last moment. Mr. Stanley was afflicted with hoarseness and was unable to appear, and Mr. Myers did most creditable work considering the circumstances under which he sang.

The orchestra played an excellent program under the direction of Modest Altschuler, including the symphonic fragment from Liadow's "Apocalypse" and "The Three Palms" by Spendiarow. The club presented "Elijah," in which Miss Stoddart sang the chief soprano arias with excellent results. Brenda Macrae sang "O Rest in the Lord" to perfect satisfaction, and the work of Mr. Steele fully sustained his reputation. J. P. McCullum conducted in a manner indicating careful preparation, and in its entirety the work was well sung. The audience manifested its appreciation emphatically. E. C. S.

Toledo Woman's Club Musically Active

TOLEDO, O., April 11.—Music is playing an increasingly important part in the activities of the Woman's Club of Toledo, the largest woman's club in the State. Its membership is eight hundred. Music was introduced first last Fall by Mrs. Lewis H. Clement, chairman of the program committee, two events under her direction being a lecture recital on Puccini's "La Bohème," by Mrs. Zelle Brigham Sand, assisted by Mrs. Edith Christie, soprano; Frederick Seymour, tenor, and Paul R. Geddes, baritone, and a lecture recital on "The Works of Debussy," by Albert A. Lockwood, who was assisted by Mrs. C. C. Oswald in vocal solos. For next season the club is anxious to hear one of John C. Freund's famous lectures and it is also hoped to arrange for a lecture recital by Walter Damrosch.



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CONSTANTINO

Who again delighted Boston Opera audiences with his wonderful singing and acting this season and appeared with great success in Concert in New York has been engaged for the twelve weeks of opera with the Los Angeles National Grand Opera Co., Inc., January-March, 1915, and will make his first concert tour of the United States in October, November and December, 1914

SOME COMMENTS OF CRITICS UPON THIS SEASON'S PERFORMANCES:

"LA BOHEME"

CONSTANTINO DELIGHTFUL IN "LA BOHEME"

Boston American, Jan. 17, 1914.—In the past we have had many glorious performances of this work in Boston, and Constantino is associated with most of them. To me his voice contained a rare and fascinating beauty which was best revealed by the luscious melodies of "Bohème." It was noticeable last night that Constantino is more careful of his voice than of old. He restrains it, conserves it and then hurls it forth at the telling places with tremendous effect. After the "che gelida manina" he was applauded for several minutes.

Boston Journal, Jan. 17, 1914.—Florencio Constantino, who has been re-engaged to make several appearances this month, took the part of Rodolfo, which he sang with such brilliant success in the earlier seasons at the Opera House and in which he has few peers among the tenors heard in Boston in the past decade.

Mr. Constantino displayed the luscious, brilliant tones that made his great reputation. His voice has a brilliancy all its own when it is at its best, as it was last night, more especially in the third act. He had many friends in the audience, and he was enthusiastically applauded.

Constantino Reappears as Rodolfo and Was Warmly Received—Performance Fine

Boston Advertiser, Jan. 17, 1914.—Mr. Constantino's return to the rôle of Rodolfo was happily chosen. It is one of his best rôles, and he is a most satisfying Rodolfo. He was in thoroughly good voice last evening. It was pleasing to see and hear him once more in so congenial a part. The audience was warm in its reception of him and in appreciation of his admirable performance.

Boston Traveller-Herald, Jan. 17, 1914.—Florencio Constantino afforded delight last night as Rodolfo in "La Bohème." It was his first appearance in the part at the Boston Opera House this season, and he was in excellent voice. During the first act he seemed to be saving his voice for the sake of sweetness in his tenor notes, but in the third act he gave away to full tonal beauty. The audience was extremely appreciative.

Boston Post, Jan. 17, 1914.—Mr. Constantino essayed one of his most famous rôles and several times applause of his efforts broke out during the performance.

"FAUST"

CONSTANTINO MAKES A MOST STRIKING FAUST

Boston American, Jan. 27, 1914.—There was a very large and brilliant audience, and much enthusiasm. The event of the performance was the return of Constantino, who had not been heard for nearly three years in the part of the rejuvenated philosopher.

The tenor was in good spirits and better voice than at his two previous performances. I have often commented upon the extraordinary sweetness and loveliness of this voice, a quality that will make him worth hearing in lyric rôles for some years longer.

Boston Journal, Jan. 27, 1914.—It was also a real pleasure to hear the part of Faust sung once again in true romantic style, with polish and spirit. Mr. Constantino is no conventional Faust, as he proved when he first showed himself in the title rôle in this city; but, above all, he sings with much brilliancy, which is what the public likes, rather than the delicate, effeminate style of the typical French tenor.



—Photo copyright, Mishkin, N. Y.

"LA GIOCONDA"

"GIOCONDA" REVIVED

Mr. Constantino Applauded for His Aria

Boston Globe, Feb. 17, 1914.—The audience was an unusually large one and the performance aroused great enthusiasm. There is the treasured air for the tenor, which Mr. Constantino sang last night in a way to remind of his first visits to Boston.

When Mr. Constantino sang with his full voice he afforded enjoyment. He rose to the conclusion of the "Cielo e Mar" and its high B flat splendidly, and was rewarded by long and general applause.

Boston Journal, Feb. 17, 1914.—Owing to the presence of several distinguished singers, the revival was attended by a big audience and there was a great deal of enthusiasm.

There was much interest in Constantino's resumption of the rôle of the tenor hero, Enzo. The Spanish tenor will long be remembered here for his frequent brilliant successes in "Gioconda."

Boston Record, Feb. 17, 1914.—Mr. Constantino sang with fervor and sweetness of tone—quite the real Constantino, and an agreeable recovery from the pale notes of one or two recent performances. The fondness for falsetto occasionally intruded, but altogether his singing was admirable.

"AIDA"

Boston Record, Dec. 13, 1913.—There were many moments during the evening when the tenor gave pleasure with tones of characteristic brilliancy

and fullness. He was sincere in his acting. His best work of the evening was in the "Celeste Aida."

Boston Post, Dec. 13, 1913.—Mr. Constantino sang in a heroic vein.

"BARBER"

KEEN ENJOYMENT OF ANCIENT OPERA Great Cast Captures House with Rossini's "Barber of Seville"

Boston American, Feb. 1, 1914.—It is just about one hundred years since Rossini composed the "Barber of Seville," and the libretto he used was founded upon a French play at least half a century older.

Yet the Opera House rocked yesterday afternoon with the laughter of a great audience, and the ancient jokes did not fail to make their points.

It was in many respects a wonderful performance. I do not think the opera has ever been sung here with a more finely balanced cast.

Constantino was at ease in the rôle of the Count, always one of his best parts, and won much applause by his coloratura tenor.

"THE BARBER" SUNG BY UNUSUAL CAST

Mr. Constantino Admirable

Boston Globe, Feb. 1, 1914.—Mr. Constantino's Count is familiar. None would suspect him of being other than aristocratic whether swaggering in the guise of drunkenness or walking in humility as a poor music master. Both were played in good comic spirit and the florid music was still within Mr. Constantino's abilities as a singer.

IN CONCERT

N. Y. Sun, March 6, 1914.—Florencio Constantino, the leading tenor of the Boston Opera Co., received a royal welcome back to New York from 8,000 music enthusiasts in Madison Square Garden last night, when he appeared as the soloist of the third concert in the unique and memorable Carnival of Music. During his first number the audience became so enthusiastic over Constantino's singing of "Questa e Quella" that they interrupted the singer with vociferous applause. * * * *

Evening Sun, March 6, 1914.—Florencio Constantino made memorable the Evening Sun concert in Madison Square Garden last night. The applause that greeted his every appearance was so spontaneous and long that he was forced to add two encores to nearly every song on the program.

Constantino Wins a Great Ovation

Boston Journal, Feb. 21, 1914.—Constantino was the chief attraction at the Boston Opera House concert last night, with the result that the audience was next in size to the big crowd that heard Tetrazzini sing a few weeks ago. The Spanish tenor has long been a favorite in Boston.

He sang the aria "Cielo e Mar," from "Gioconda," the opera that will be revived for him and Miss Destinn next Friday night; the "Lament" from the last act of "The Girl of the Golden West," and, as an encore, "La Donna e Mobile," from "Lucia." At the very first strains of the last-named song the audience started applauding, so often have operagoers found enjoyment in Constantino's singing of this immortal song.

Boston Globe, Feb. 21, 1914.—Mr. Constantino, the tenor, won instant and high favor with his audience in various of the arias from the rôles with which he has been identified, Enzo's address to sky and sea from "La Gioconda," which he will sing in the opera on Friday, and Johnson's lament from "The Girl of the Golden West."

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Myrna Sharlow a Gratifying Product of American Teaching

New Star of the Boston Opera Company Now in Paris to Win Laurels with Henry Russell's Forces—Scored as Substitute for Mme. Melba

BOSTON, April 18.—Myrna Sharlow, the young prima donna soprano of the Boston Opera Company, who, in addition to the prominence won by her most creditable performance when replacing Mme. Melba in "La Bohème" at the Boston Opera House this season, has been a most valued member of the company in other rôles, is one of the successful artists of to-day who has received her musical education solely in America.

Miss Sharlow was born in Jamestown, N. D., where she lived until three years of age, when her parents moved to St. Louis and later to Louisville, Ky. It was as a resident of these two latter cities that she received the early part of her musical education. She is now, or was up to the time of her sailing for Europe recently, a student with Frederick E. Bristol of New York City. Although but twenty years of age, Miss Sharlow has by close application and conscientious study risen to an enviable position in the operatic world for so young an artist, yet she said: "I am only now at the beginning, but you all have been so good and encouraging to me that on this, my first visit to Europe, I am going to make all my good home folks still more proud of me."

The accompanying snapshot was taken on the deck of the S. S. *Lapland* a few moments before her sailing with the Boston Opera Company on-board for its



Myrna Sharlow, of the Boston Opera Company, on Her Way to Europe

first season of opera at the Théâtre Champs-Élysées in Paris. Miss Sharlow was literally dragged away from the host of her young college boy and girl friends, who had assembled at the pier to bid her *bon voyage*, in order that the camera man could "snap" her.

KNEISELS IN PITTSBURGH

Chadwick Music on Quartet's Program—Bauer Soloist with Local Choir

PITTSBURGH, April 21.—One of the most delightful concerts of the last week in Pittsburgh was that of the Kneisel Quartet, under the auspices of the Art Society. One of its numbers was by the American composer, George W. Chadwick—the highly pleasing *andantino* from his D Minor Quartet.

In spite of inclement weather there was a large audience present to hear Alma Gluck at the final concert of the

Schenley series. In Handel's "O Sleep, Why Dost Thou Leave Me" the artist gave a performance that was in every way distinguished. Mme. Gluck also sang brilliantly an attractive number by Pauline Viardot. Arthur Rosenstein was the accompanist and his performance was of much merit.

The Mendelssohn Male Choir in its last concert of the season had the assistance of Harold Bauer, the distinguished pianist, as soloist. His most notable performance was in Schumann's *Fantasia in C*. The interpretation was faultless. Among the numbers sung by the choir were Granville Barker's "Lucifer in Starlight" and the "Hail, O Moon," by Sibelius, given under the direction of Ernest Lunt. The enunciation of the singers was good and the tone quality pleasing. Walter H. Fawcett played the piano and organ accompaniments well. E. C. S.

Oscar Seagle in Macon Recital

MACON, April 4.—The inability of Oscar Seagle, the American baritone, to reach this city two nights ago, robbed many of the city's music lovers of the opportunity to hear his superb program given last night. The Wesleyan Auditorium was, on that account, not filled as it should have been, but should the baritone appear here again a crowded house would surely greet him. Mr. Seagle's sympathetic voice and his unaffected manner of singing the most diffi-

cult operatic arias won for him the instant favor of his audience. Frank Bibb was his accompanist.

RECEPTION TO OPERA STAFF

City Club Pays Tribute to Loyalty of Century's Personnel

Homage to the personnel of the Century Opera Company from the organization which inspired this project was paid by the City Club of New York on Thursday afternoon, April 26, in a reception to the directors, general managers, conductors, singers and the staff generally. Receiving the guests were Charles H. Strong, president of the club, with Mrs. Strong and other members and their wives.

Virtually the entire membership of the company was present, and, as one of the members remarked, a striking feature of this gathering was the youth of the singers who have helped this enterprise to gain its measure of success. It was a remarkably attractive assemblage and bespoke the fine type of young Americans who have entered our operatic field. Besides the actual staff of the Century there were to be noticed several prominent musicians who have supported the enterprise, and such significant operatic figures as Otto H. Kahn, chairman of the Metropolitan and Century directorates, and Andreas Dipfel, who is to conduct a season of operetta at the Century during several weeks next year.

INDIANS IN OPERA BOXES

With Squaws and Papooses, Redmen View Stage Aborigines in "Natoma"

Real Indians as auditors of a grand opera with an Indian girl as the chief character comprised the element of novelty attached to the performance of Victor Herbert's "Natoma" at the Century Opera House on April 16, when sixty aborigines from the 101 Ranch Wild West Show occupied the founders' boxes. Headed by Iron Tail, the Sioux chief, whose face adorns the new penny, the party included several squaws, some of whom had papooses strapped to their backs.

These Indian boxholders exhibited even more undemonstrative demeanor than some of the diamond-laden pale-faces who occupy similar seats in our opera houses. Their most evident signs of enthusiasm were manifested for the dagger dance of *Natoma* La Palme and *Castro* Preisch. Between the acts some of the chiefs were escorted behind the scenes and introduced to the attractive little stage Indian, Miss La Palme, and Chief Iron Tail distributed among the company some of the coin reproductions of his countenance.

In aid of the funds of the Parks and Playgrounds Association, which maintains play places for the poor children of New York, there will be a week of concerts by Liff's Military Band in the Twelfth Regiment Armory. The opening night, May 11, will be devoted to American composers.

FAREWELL CONCERT FOR BURMESTER IN BERLIN

Striking Revelation of Violinist's Versatility in Last Appearance Before American Tour

BERLIN, April 6.—For his farewell concert at the Philharmonic last Thursday, Willy Burmester was supported by the Philharmonic Orchestra. The program contained three concertos and a group of compositions of the seventeenth and eighteenth centuries, transcribed for violin by Burmester himself.

The violinist seemed inspired beyond his usual self and gave a striking revelation of his astounding technic. It must not be understood, however, that Burmester is a virtuoso whose chief aim is the straining after effect. He is too thorough a musician for that. He is the virtuoso *par excellence*, of course, but nevertheless is successful almost invariably in giving such interesting readings that the artistically inclined receives as great a musical treat as the violin student who is likely to judge an artist from a purely technical standpoint. In this connection one needs but to recall the dash, finish and emotional depth with which Burmester played Bruch's G Minor Concerto and the Concerto in D of Paganini. With Mendelssohn's E Minor Concerto the sentimentally inclined were also given their heart's content. Herein, I think, lies the secret of Burmester's popularity, that his heterogeneous programs and their interpretation offer a pleasurable surprise to many of different tastes. It seems superfluous to speak of the tone of an artist of Burmester's standard, but in this instance we cannot refrain from especially emphasizing his superbly golden tone. The enthusiasm of his hearers was unbounded. O. P. J.

Augusta Cottlow Triumphs with MacDowell Concerto in Warsaw

BERLIN, April 3.—Augusta Cottlow's concert with the Warsaw Philharmonic Orchestra resulted in an enthusiastic ovation for her. She played MacDowell's Second Piano Concerto, a novelty for the Warsaw public. At the close Miss Cottlow received fourteen recalls and responded with several encores. Debussy being insistently demanded, Miss Cottlow also played that composer's A Minor Prelude. Since her return to Berlin Miss Cottlow has been so occupied with teaching that she has decided to postpone her London appearance until next season. H. E.

Marine Band Plays New Work by Local Composer in Washington

WASHINGTON, D. C., April 12.—A feature of interest at one of the concerts given by the United States Marine Band and Orchestra was a work by a resident composer, A. Tregina. The composition, which was liked exceedingly and which was repeated, is called "The Mountains of the North," and is described as a work of unusual sincerity and promise. It is said that Mr. Tregina has almost completed the score of his first symphony.

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A Continuation of the Remarkable Career of FELICE LYNE

The American Successor of Adelina Patti

(Compiled by LOUDON CHARLTON)

NO sooner had Miss Lyne concluded in Canada her globe-encircling operatic tournee than she was secured by Mr. Henry Russell for a special end-of-the-season appearance with the Boston Opera Company. "Rigoletto" was the opera chosen. Mr. Russell had long admired Miss Lyne's singing and was familiar with her spectacular career, but he was hardly prepared for the avalanche of enthusiasm that marked this, her American operatic debut. So deeply impressed was he, that he promptly secured her for twenty appearances during the winter of 1914-15.

It was rare, indeed, to have the ultra-conservative Boston critics indulge in phrases of such unrestrained enthusiasm as they employed on this occasion. Philip Hale in the Herald expressed his opinion as follows: "Miss Lyne triumphed gloriously. The audience was for once enthusiastic with an honesty and fervor that reminded many of the old nights in Mechanics' Building. There has been no scene like that of last night in the Boston Opera House this season or in any season preceding it. Miss Lyne's voice is singularly sympathetic, and it makes its way without effort on the part of the singer. It has body even in the extreme upper notes. It has been well-schooled. Miss Lyne has a beautiful legato and the florid passages were sung without exertion, clearly and with appropriate dash. We have seldom, if ever, seen and heard a more charming Gilda."

"It is only the truth to say that throughout the whole season no singer has been so spontaneously and heartily applauded," was the opinion expressed by H. T. Parker in the Boston Transcript. "From beginning to end Miss Lyne was mistress of herself and of her art. Her Gilda

had the semblance almost unknown to the part in our lyric theatres, of a young and alert girl. She sang, and the illusion was as vivid and persuasive to the ear. Her

voice is smooth, even transparent and supple, readily susceptible to accent and color, and with a cool and suave brightness of tone that gives it individuality."

Olin Downes in the Boston Post, asserted that "the great charm of Miss Lyne's performance was its naturalness and simplicity — this and her beautiful voice. It is a fresh, girlish voice," wrote Mr. Downes, "and ideal for such a role. Miss Lyne was applauded to the echo, called before the curtain times without number after each act, and presented with all possible tokens of esteem."

"The performance was most notable," said the Traveler. "For once an audience of blasé opera-goers rose in their seats and shouted 'Bravo,' with an enthusiasm that has not been seen here in years."

"She uses her voice skillfully" was the verdict of the Boston Journal, "and her fresh, sweet tones, together with her youthful appearance and unaffected manner charmed the audience completely." Frederick Johns in the American declared that "her triumph was equal to her London successes. It was

a very fine performance in every respect."

With such unanimity of opinion regarding all her vocal and histrionic gifts, it is no wonder Miss Lyne should be sought for appearances in concert.

Following her Boston success she was promptly secured for a group of highly important engagements which she will fill during the next fortnight, after which she will sail for Europe to join Mr. Henry Russell's forces at the Théâtre des Champs Elysées in Paris.



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END PHILADELPHIA SYMPHONY SEASON

Compositions Chosen by Popular Vote on Final Program of the Winter

PHILADELPHIA, April 20.—The fourteenth season of the Philadelphia Orchestra, and the second under the leadership of Leopold Stokowski, came to a close with the twenty-fifth pair of concerts at the Academy of Music last Friday afternoon and Saturday evening, the program, as is customary at the final concerts each season, being made up of numbers selected by ballots cast by the orchestra's patrons.

These numbers were Beethoven's Overture, "Leonore No. 3"; Symphony No. 8, the "Unfinished," Schubert; Overture and Venusberg Music, "Tannhäuser," Wagner, and symphonic poem, "Les Préludes," Liszt. This comprehensive program, summing up, in a way, the musical taste and appreciation of the season's audiences, was admirably rendered throughout, especially noteworthy being the interpretation given the Schubert symphony, one of the most beautiful of all compositions of its class, and which in the balloting this year led by one hundred and fourteen votes the sentimentally adored "Pathétique" of Tschai-kowsky, which in the past generally has taken the lead.

At the Friday afternoon concert there was a great display of enthusiasm, which was duplicated on Saturday evening, Mr. Stokowski being recalled several times after the symphony, the applause being tremendous. An immense laurel wreath, the gift of the members of the orchestra, was presented to the conductor as a fanfare was sounded, and all the musicians applauded, and after



Leopold Stokowski, Conductor of the Philadelphia Orchestra, with the Season's Final Soloist Maud Powell—On the Left in Rittenhouse Square; on the Right at the Stage Door of the Academy of Music.

quiet apparently had been restored the audience began all over again and repeated the ovation, which included not only the leader but all the members of the orchestra as well.

The fourteenth season of the Philadelphia Orchestra has been decidedly its most successful in every way. In addition to the fifty regular and six popular concerts given in the Academy of Music the orchestra has made other appearances locally and in surrounding towns, and has given concerts in New York, Boston and a number of other leading cities with marked success. An interesting feature has been the unusual number of novelties presented. In all, for the twenty-four programs, thirteen new works were introduced, which were

more or less distributed over the modern European schools, these being, however, but mere incidents of the programs, which covered the great works of the well-known masters, which Mr. Stokowski believes should be made the backbone and background of any series of artistically balanced symphony programs. The list of soloists also was a notable one, including Ignace Jan Paderewski, Ernestine Schumann-Heink, Mischa Elman, Louise Homer, Fritz Kreisler, Josef Hofmann, Julia Culp, Teresa Carreno, Carl Flesch, Wilhelm Bachaus, Thaddeus Rich, Herman Sanby, Harold Bauer, Horatio Connell, Katharine Goodson, Camille Zeckwer, Bonarios Grimson and Maud Powell.

While definite plans for next season

have not yet been announced, it is known that the usual series of twenty-five Friday afternoon and the same number of Saturday evening concerts will be given, and that the list of soloists will be in part as follows: Alma Gluck, soprano; Frank Gittelsohn, violinist; Olga Samaroff, pianist; Louise Homer, contralto; Efrem Zimbalist, violinist; Feruccio Busoni, pianist; Mme. Schumann-Heink, contralto; Harold Bauer, pianist; Willy Burmester, violinist; Elena Gerhardt, lieder singer; Ossip Gabrilowitsch, pianist; Theodore Harrison, baritone; Fritz Kreisler, violinist; Josef Hofmann, pianist; Carl Flesch, violinist; Thaddeus Rich, violinist; Mme. Bloomfield-Zeissler, pianist; Jacques Thibaud, violinist. ARTHUR L. TUBBS.

COLUMBUS PIANIST'S SUCCESS

Helene Pugh Plays in Berlin—Janet Ramsey's Return

COLUMBUS, O., April 18.—Helene Pugh of Columbus, now a piano pupil of Franz Wilczek in Berlin, played the Schumann Concerto in A Minor in Berlin Friday, March 6, in the Schiedmayer-Matthey Saal. Miss Pugh is one of the most gifted of our young pianists, her rapid growth and progress abroad being of keen interest here.

Janet Ramsey, a Columbus pianist, who has studied the past three seasons under the direction of Emil Paur, returns to America in June, expecting to do concert work.

Mrs. James Taft Daniels, soprano of First Methodist Church Quartet, sang a group of Shakespeare songs as a prologue to the "Midsummer Night's Dream" presented at a Music Club Matinée by the Ben Greet Players Tuesday afternoon, March 24. E. M. S.

Two More French Singers Sue Oscar Hammerstein

To the long list of artists who have sued Oscar Hammerstein for alleged breach of contract as a result of his failure to give his projected season of opera at the Lexington Avenue Opera House are added M. and Mme. Louis Masson, French singers. They ask \$6,000. M. Masson says that he was engaged by Mr. Hammerstein for twenty weeks dur-

ing the season of 1913-14 at an initial salary of \$175 a week, and with an agreement that either party breaking the contract should be liable to \$5,000 damages. Mme. Masson declares that her contract was for \$50 a week, with a \$1,000 penalty attached in case of violation of the terms. This marks the ninth action of the kind brought against Mr. Hammerstein.

ALABAMA CHORUS CONCERT

Raymond Cox's Singers Do Good Work in Talladega

TALLADEGA, ALA., April 18.—The final concert of the season by the Talladega Choral Club was given in the Elks Theater on April 9 before a large audience. The program was rendered with brilliancy, and each singer acquitted himself and herself creditably. Raymond Cox, the director of the club, has developed his singers admirably.

Particularly effective was the solo "The Horn" by Flegler, which was sung by Mr. Cox, revealing a light baritone voice of delightful quality. Among the others deserving special mention was Maude Chambers, dramatic soprano, who, in Hildach's "The Passage Bird's Farewell," sang with Mr. Cox. She also sang most artistically in the Sextette from "Lucia." Susie Bishop, as accompanist of the evening, played in satisfying manner.

Popular Singers Win Favor in "Elijah" at Katonah, N. Y.

Members of a quartet composed of Charles Harrison, tenor; Beulah Gaylord Young, soprano; Rose Bryant, contralto, and Overton Moyle, bass, were the soloists with the Katonah (N. Y.) Choral Society on April 7 in the performance of "Elijah." Mr. Harrison, Mrs. Young and Miss Bryant are members of the Orpheus Mixed Quartet, which is to make a concert and oratorio tour throughout the United States in the Fall. The individual work of the four artists aroused much enthusiasm.

AMERICAN INSTITUTE RECITAL

Elsie Lambe and Assistants Play Fine Program of Intimate Nature

It was a large and friendly audience that gathered at the American Institute of Applied Music on April 17 to hear Elsie Lambe, a talented young pupil of Kate S. Chittenden, in an interesting program of piano and chamber music. The pianist was capably assisted by Rosa Fabian, violin; Burnet Corwin Tut-hill, clarinet, and Gustav O. Hornberger, cello. The latter is a member of the faculty at the institute, and his playing gave unalloyed delight.

Beethoven's Trio, op. 11, for clarinet, cello and piano, was splendidly played, following which Miss Lambe was heard in a group of numbers consisting of Schumann's Novelette, op. 21, No. 8; Schütt's "Carnaval Mignon," op. 48 (two delicious sketches) and Liszt's Sixth Rhapsodie. She is possessed of a fluent technic, happily combined with rare artistic reserve. After the rhapsodie the applause was tumultuous. Arensky's Trio, op. 32, for the usual combination, concluded the program. Mr. Hornberger is said to have studied this work with its composer so that the tempi on this occasion may be considered authoritative. It is a melodious work in four movements and was presented delightfully, Miss Fabian, who played the violin part, proving a welcome adjunct. B. R.

Impromptu Concert at Final Dinner of Musicology

Good fellowship and informality was the keynote of the final dinner of the season given by the Musicology on April 15 at the Restaurant Roma, New York. A goodly representation of members and their friends heard an enjoyable impromptu musical program. Walter L. Bogert afforded much pleasure in his performances of several French folk-songs. Robert Stuart Piggott, lecturer and composer, gave a humorous skit called "The Desert." Louise Martin, a girl with a double voice, a deep contral-

to and coloratura soprano at the same time, sang several songs. John W. Nichols, tenor, and Marian Winant, soprano, also gave several selections. Finally Dr. Franklin Lawson, founder of the Musicology, sang an aria from "Bohème," with Miss Nuremberger, Dr. Lawson's secretary, an able accompanist.

"REDEMPTION" IN CARLISLE

Pennsylvania Chorus's Excellent Work Under Conductor Martin

CARLISLE, PA., April 19.—Conductor Frederick C. Martin and the Carlisle Oratorio Society achieved a high standard of musical excellence in the eighth annual Spring festival, when Gounod's "The Redemption" was presented in the opera house on Monday evening, April 13. The society was assisted by the Russian Symphony Orchestra, which, prior to the oratorio, was heard in a short and characteristic program.

The soloists in Gounod's sacred trilogy were Marie Stoddard, soprano; Brenda Macrae, contralto; Roy W. Steele, tenor, and James Stanley, basso-cantante. The Oratorio Society sang the chorus parts with precision and intelligence, the result of painstaking inculcation on the part of its director, Mr. Martin. The large audience applauded sincerely.

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New York, April 25, 1914

PUBLIC DESIRE FOR ORCHESTRAL CONCERTS

Richard Aldrich of the New York Times recently propounded the question as to how many orchestral concerts are proper for a city of the population of New York, and also asked the further question as to how large a proportion of that population is sufficiently interested in music to go to orchestral concerts. The latter question is further subdivided, and concerns the possible proportion who will pay for their tickets. Mr. Aldrich says that this last question is "locked in the breasts of managers, from whence wild horses could not drag it."

The inquiry as to the number of people sufficiently interested in music to go to orchestral concerts is intimately connected with the general fallacy that that number is restricted to the concertgoers who have been developed by the particular nature and system of the orchestral concerts now generally given. In other words the symphony concert as a "highbrow" institution is supposed to have for its following only those persons of special musical culture who have made at least some study of music and musical form.

The movements toward orchestral, and actual symphonic, music for the mass of the people have been growing so rapidly in many American cities of late years that the number of those who know what high-class orchestral concerts are, and who want to hear them, is being enormously increased. This greater number may not be in a position to pay the prices charged for the regular symphony orchestra concerts of our cities, but the institutions will have to change and develop, or new ones be established, according to the popular need. We have too long credited the wealthy and cultured alone with the craving for music in its greater aspects. As a matter of fact a great many of them are merely bored by it, whereas as popular experiments with great music are beginning to show the hunger of the "common people" for it is intensely real.

As a matter of fact, in this period of transition we are utterly at sea as to the proportion of the population which really wants to hear good orchestral concerts.

FREE CONCERTS IN NEW YORK

Steady progress has been shown by Prof. Henry T. Fleck, director of music in Normal College, in his system of free concerts for the people in the school halls of Greater New York. The season now closing has presented some sixty of these concerts, a number of them with an orchestra of symphonic dimensions. As related in MUSICAL AMERICA last week, an interesting and valuable feature has been Prof. Fleck's lectures on the orchestral instruments, with the entire orchestra present for illustrative purposes.

The people have attended in greater numbers than ever, and many thousands have had to be turned away. These concerts and others which have brought the music of the great masters freely to the mass of the people, have demonstrated beyond all shadow of doubt that the mass of the people in New York, quite independently of the small proportion of concertgoers, are ardently devoted to music, and seize eagerly these opportunities to hear it in its best aspects. The time has come when the city authorities should recognize this fact and consider taking measures to give free concerts of orchestral music throughout the year on a proper scale. It makes little difference on what grounds one argues for music in its effect upon the people, whether as amusement, as a means of rest and refreshment, as an influence for uplift or civilization generally. The main thing is that the influence is good, and very powerful for good.

Choral music should be advanced as well as orchestral, and aside from the formation of highly drilled choruses of the people it might be found desirable to provide conditions where the people can meet together more informally for singing, under the inspiration of capable and inspiring leaders.

Recent years have brought forward various plans for the establishment of free concerts of good music for the people throughout the year, and some one of them, or at least some excellent plan for this purpose, should be adopted by the city of New York and put into practice.

THE PARTHENIA

The public, which by this time has perhaps come to an understanding of the greatness and the artistic significance of the "Forest Festival" or "Midsummer High Jinks" of the Bohemian Club of San Francisco, is now informed from an authoritative source that in regard to such an artistic significance the famous Bohemian Club's event has a rival in another periodical artistic event which has sprung up in the same vicinity. This is the annual "Parthenia" or symbolical masque of the women students of the University of California, which has been developing through a period of several years.

The name originates in a Greek phrase meaning "Of Maidenhood" or "A Rite of Maidenhood," and the animating idea of the "Parthenia" is the transition of girlhood to womanhood, expressed through an art-form with a ritualistic element. The authority who is responsible for the announcement of the artistic importance of the "Parthenia" is no other than Mr. Porter Garnett, who for years has been concerned in the production of the Bohemian Club's grove plays, and who also produced the first "Parthenia."

Mr. Garnett is quoted by the San Francisco Examiner as saying that the spiritual quality of the "Parthenia" is superior to that of the grove plays, that it is more imaginative, that "its devotion to the public, the effect of its annual message of idealism and beauty and spiritual suggestiveness is much more profound than the effect of the Bohemian plays."

The subject, it is true, is a great one, capable of infinite expansion, and reminds one of certain aspects of Greek mythology. On the other hand, the "Burial of Care" motif of the Bohemian plays can also be greatly exalted, as expressive of the attainment of freedom by the human spirit. The Bohemian plays, however, are shut away from the general public, which, however, is apparently not the case with the Parthenia.

CENSORIAL WIRELESS WANTED

Dispatches from Paris inform us that in a recent experiment in wireless telephony the singing of a tenor was distinctly heard at a distance of one hundred and twenty-five miles. This is undoubtedly in the direction of scientific progress for the benefit of the race.

Nevertheless its negative possibilities are considerable. Automobiles have proved extremely helpful to robbers and murderers, and the wireless telephone in the hands of some tenors might not prove the boon which this discovery is intended to be. Think of a discovery which extends the range of audition of all singers, without exception, one hundred and twenty-five

miles. The benefactor of the race will be the man who invents a telephone that will convey only the tones of good singers, that is, an instrument with a censorial attachment. It should be possible to invent an instrument which would register and detect the character of all tones sent through it, and allow only those which were pure, and rich in overtones, to pass through.

The fact is to be noted that while the singing was plainly heard, the words were indistinguishable. This is not so strange, however, as this phenomenon is commonly observed in all concert halls and opera houses.

Personalities



Miss La Palme an "Operatic Life-saver"

Christened by Director Carré the "little St. Bernard of the Opéra Comique," on account of her saving the situation by overnight assumption of rôles in operatic emergencies, Beatrice La Palme has lately been called the "St. Bernard of the Century," owing to her similar resourcefulness at this house. The above picture shows Miss La Palme, on the left, with some friends at the "Bataille de Fleurs" in Paris, the soprano being engaged in casting flowers at the carriage of the President of France.

Damrosch—Walter Damrosch is one of the latest of the celebrities who have appeared before the motion picture camera with the "Mutual Girl."

Wilson—Margaret Wilson, eldest daughter of the President, has been making fortnightly trips to New York during the Winter for her vocal lessons.

Schnitzer—Germaine Schnitzer, the Austrian pianist, has been engaged to play a Beethoven Concerto with the New York Philharmonic Society on January 8, 1915, in an all Beethoven program.

Dippel—Andreas Dippel gave a dinner last week at Sherry's for those financially interested in his season of opera comique to be given next year at a New York theater and the Century Opera House. Among those present were Otto H. Kahn, Philip M. Lydig and Clarence H. Mackay.

Caruso—At the Benguist sale of Italian art treasures in New York last week, Enrico Caruso purchased for \$140 a white silk cope of the Louis XVI period, and paid \$110 for a Gothic panel bearing the figure of two saints in gold embroidery. The tenor also added to his extensive collection of coats of arms.

Parlow—Kathleen Parlow is adding to her repertoire a new Concerto in A Minor by Heinrich Gottlieb Noren, the Austrian composer, whose "Kaleidoscope" Variations were revived by Josef Stransky this year. Miss Parlow divulges the information that Leopold von Auer considers it the best of modern violin concertos.

Abels—Paul Abels, formerly associated with the Metropolitan Opera House, has recently had a poem of his, "Schneeflocken Fallen," set to music by Dr. Anselm Goetzl, the Viennese composer, now resident in New York. The song is dedicated to Emmy Destinn, who will sing it at an early date. Mr. Abels has made an English version from his original German.

Sinsheimer—At the season's final concert of the Sinsheimer String Quartet on April 8, which brought its tenth season to a close, Bernard Sinsheimer, founder and first violin of the quartet, was presented by his subscribers with a handsome electric lamp, bearing these words: "In grateful appreciation of the many pleasures you and your quartet have afforded us."

Alda—"On behalf of the club we lay our devotion and thanks at your feet. You gave us of your art so generously and gloriously that the enormous audience of yesterday were enraptured, and we hope that their thunderous applause gave you at least a faint indication of our appreciation." This was the message signed by Walter Damrosch, president, and Alexander Lambert, chairman, and sent to Mme. Frances Alda after she had sung at the Musicians' Club benefit concert.

Hempel—Frieda Hempel, of the Metropolitan Opera, has succumbed to the dance craze. "Of course," she said in a recent New York Times interview, "they are having the dance craze all over the world, but no one who has not danced in America has ever really danced. And the reason is the dance music you make. Just as soon as a band begins to play your 'nigger' music it is all over with me. We have nothing like it in Germany, and I do not believe it exists anywhere else in the world. When that music starts there is no such thing as keeping still."

FAMOUS ARTISTS IN A JOINT RECITAL

**Hofmann and Elman Appear
Together Before Well Pleased
New York Audience**

Coming late in a musical season already abundantly supplied and following joint recitals by Kathleen Parlow and Wilhelm Bachaus, Jacques Thibaud and Harold Bauer, Josef Hofmann and Mischa Elman united in a program at Carnegie Hall, New York, on Friday afternoon, April 17.

The appearance of these two musicians attracted a large audience, which listened raptly to a program made overlong by encores. Mr. Hofmann and Mr. Elman chose the César Frank Sonata to open their program. Gratifying, indeed, is it to know that this sublime work, one of the greatest of all sonatas for violin and piano, is rapidly coming into its own and now interests the masses, as for many years it has been beloved by serious musicians. Even with the piano lid but slightly opened it was difficult at times for Mr. Hofmann to restrain himself from those glorious tonal outbursts which he is prone to give us, in consequence of which some of the more subdued passages were marred. On the whole, however, the sonata was worthily played and the performers recalled numerous times at its conclusion.

The pianist's solo pieces were all Liszt, the superb "Funerailles" played orchestrally, quite as it should be, the D Flat Major "Consolation" and the "Gnomes-reigen." Each in its own way received a presentation strongly imbued with the highest attributes of this master pianist's art. A storm of applause broke loose at the end of the group and three encores were added, the F Sharp Major Nocturne and a waltz of Chopin and the Liszt "Campanella."

Mr. Elman's share in the solo portion consisted of the Kreisler setting of a Mendelssohn "Song Without Words," the Gavotte from Bach's Sixth Sonata, a Sammartini "Love Song" and Bazzini's "Ronde des Lutins." There was tonal beauty in the Mendelssohn, taken however at a tempo far too slow, and much charm in the playing of the Sammartini. A commonplace show-piece like the Bazzini Rondo seems out of place on a program that contains Franck's exaltedly inspired sonata. Mr. Elman also added extras to his list.

Beethoven's "Kreutzer" Sonata closed the program. A. W. K.

**"King Rag Time" Not Guilty, Says
Wichita Jury**

WICHITA, KAN., April 6.—"King Rag Time" was completely exonerated of wrongdoing at a unique trial conducted here by the Wichita Musical Club. A

jury of prominent women musicians was in the ballot room for an hour before a verdict of not guilty was turned in. The trial was held in the District Court room with the full court attendance of bailiff, clerk, reporter and jury bailiff. Mrs. Jett Campbell-Stanley, a popular soprano and wife of one of the leading attorneys, demonstrated rag time by singing popular syncopated tunes. T. L. Krebs, a member of a local conservatory staff, was judge. Mrs. Ralph Brockaw, Rafael Navas, Lucius Ades and Harry Evans, prominent voice and piano teachers, also sang rag time. Frank Power and Otto Fischer, attorneys for the prosecution, asked for a new trial and a change of venue, which was granted.

BEST CHILD MUSIC MADE HERE

**So Lecture-Recitalist Spry Reminds
His Hearers in Nashville**

NASHVILLE, TENN., April 4.—Walter Spry, of Chicago, was heard here on Saturday afternoon at the Centennial Club, under the auspices of the MacDowell section, in a lecture recital that was both educational and enjoyable. Mr. Spry is wholeheartedly for the appreciation of America's music and musicians, emphasizing, in his talk before the club, the fact that the best music for children published to-day is composed right here in our own country. In talking with MUSICAL AMERICA's correspondent after the recital, Mr. Spry spoke most appreciatively of John C. Freund's timely and broad agitation for the acknowledgment of America's place in the world of music.

Mme. Tetravzini and assisting artists appeared on Friday evening and were received by one of the most brilliant audiences of the season. The prima donna gave of her very best and received a most enthusiastic response. After each song an encore was demanded. The pianist of the evening, Yves Nat, is an artist of the first rank. Rafael Diaz, tenor, and Pietro Caso, flutist, both added in an artistic way. E. E.

"STABAT MATER" IN CONCERT

**Rossini's Work Feature of Program
Given by School of Vibration**

Well trained voices were revealed by the students of the American School of Vibration at their concert in Aeolian Hall, New York, on Monday evening, April 13. The program was divided into two parts, a group of arias and concerted numbers and Rossini's "Stabat Mater."

Mr. Madden opened the evening with a polished reading of the "Evening Star" from "Tannhäuser." Emma W. Hodgkinson sang the "Jewel Song" from "Faust," disclosing a pleasing soprano voice. The Quartet from "Rigoletto" was given by Miss MacMahan and Miss Lynne and Messrs. Hood and Madden. Mr. Rubinstein's fine baritone was heard to distinct advantage in an aria from Glinka's "A Life for the Tsar." Archer Leslie Hood's singing of "Celeste Aida" was heartily applauded, as was Miss Lynne's "He Was Despised" from "The Messiah." Faure's "Crucifix" brought together Messrs. Hood and Rubinstein in a well delivered duet.

The soloists for the "Stabat Mater" were Miss MacMahan, Miss Schmidgall, Dr. Franklin Lawson, Mr. Madden and Donald Chalmers. Their singing of Rossini's fine work pleased the large audience mightily. Maurice LaFarge proved an able accompanist.

**Re-engagements Result of Concerts by
Grace Northrup**

Almost all of Grace Northrup's engagements during the past season have led to re-engagements, particularly successful being her concerts under the direction of Dr. Jules Jordan at Peace Dale, R. I., and with the Arion Society of Providence, where she achieved a triumph in Pierné's "Children's Crusade." Besides these Mrs. Northrup has been soloist with several German singing societies, and has also appeared several times with the Riverside Quartet, a new organization, which has been meeting with success, particularly in its concert of the Brooklyn Institute course in Jamaica, L. I.

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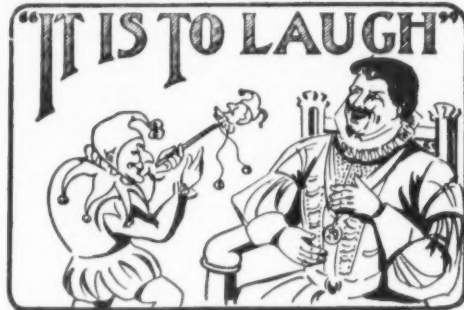
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"Oi want yez t' take that big hoigh lamp yez sold me back again," said Mr. Mulcahey, entering the store in high dudgeon.

"Why, what's wrong with it?" inquired the astonished merchant.

"Yez said it was a piano lamp," roared Mr. Mulcahey, "and divil a chune hov Oi been able t' git out of it!"—*Ladies Home Journal*.

Mr. Hoggenheim: Come and dine with me to-morrow?

Mr. Walker: Sorry, I'm fixed up; I'm going to see "Parsifal."

Mr. Hoggenheim: That's all right; bring 'im along with you.—*The Tatler*.

"While you are asking papa for my hand in marriage, Philip, I'll play something lively on the piano," said the sweet young thing.

"No, that won't do, Jessica," replied the young man uneasily. "You know, some people can't keep their feet still when they hear lively music."—*Yonkers Statesman*.

A celebrated vocalist was in a motor-car accident one day. A paper, after recording the accident, said:

"We are happy to state that he was able to appear the following evening in three pieces."—*Current Opinion*.

Little Arthur stood peering down into

the countenance of his baby sister, whom the nurse was singing to sleep.

"Nursie," he finally whispered, "it's nearly unconscious, isn't it?"

The nurse nodded in the affirmative and sang on.

"Then don't sing any more or you'll kill it."—*Weekly Telegraph*.

W. J. Henderson, the music critic, who, by way of evidencing his versatility, once wrote a book entitled "The Principles of Navigation," is always greatly interested in seamanship as shown on the stage. It will be remembered that Mr. Henderson greatly amused his readers on one occasion with a funny account of the way wherein the ship was handled in a certain version of "The Flying Dutchman."

Mr. Henderson says that he was privileged to see the manuscript, in the third act of which the budding playwright caused the mate, desirous of having the ship stopped, to exclaim:

"Whoa! whoa!"—*Boston Herald*.

Two small ragged boys read the Hallé Concert notice outside the Free Trade Hall, says the Manchester (Eng.) *Guardian*.

Said the first excitedly, "I say, Bill, I'm going to be outside 'ere on Thursday night."

"Wot's up!"

"There's going to be a flying Dutchman!"

"Stupid, 'e'll fly inside, not outside!"

"Well" (sadly), "I'll be 'ere onway!"

Carnegie Lyceum is a big place, with several different kinds of performances going on simultaneously on matinee days. High-brow music in the main auditorium, and Victor Hugo's "Les Misérables" in the movies down below, got their respective patrons all mixed up—until a gigantic colored person in uniform was installed, to announce in stentorian tones:

"Dis way foh de Symphony Conceht! Less Miserubble downstairs."—*New York World*.

He didn't court her very long,
He soon bought her a wedding ring;
But life is not a grand, sweet song,
For she now thinks that she can sing.
—*Cincinnati Enquirer*.



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New York Sun, Jan. 12, 1914: "Mr. Steinberg is without question a musician and a singer who has enjoyed sound training."

London Daily Mail, June 7, 1912: "He has a wonderfully beautiful voice, resonant, manly, admirably managed; a voice of character, the timbre of which lingers in one's memory."

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PADEREWSKI WITH CHICAGO ORCHESTRA

Pianist Creates Sensation with His Own Concerto—Admirable Work
by the Orchestra—An Offenbach Novelty by Students of the
Chicago Musical College

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, April 20, 1914.

PADEREWSKI created one of the biggest sensations of the season with his magnetic performance of his own A Minor Piano Concerto at the regular public rehearsal of the Chicago Symphony Orchestra last Friday afternoon, under the direction of Frederick Stock.

The work had not been heard here for more than twenty years when it was given by the composer-pianist under the direction of Theodore Thomas, but last Friday the pianist fascinated the audience with his fervor and brilliance and carried away every one with him in the excitement and the vitality of the performance. It was piano playing which was the acme of virtuosity, and certainly not since the days of Liszt, whose mantle has fallen upon Paderewski, was such electrifying piano playing heard here.

Paderewski, inspired by the remarkable technical perfection of the orchestra, in turn inspired the entire band, and an ensemble unapproachable in its blending was the result. The concerto throbbed with life throughout its three movements.

Paderewski dragged Mr. Stock forth from his stand to join in the ecstatic applause which followed the work. The orchestra paid the soloist the tribute of a "Tusch" and Paderewski played encores for a long time.

After the concert had really ended I went to the artist's room to visit Paderewski, who with his wife was waiting to hear the orchestra play for an audience of two, that is Mr. and Mrs. Paderewski, in Frederick Stock's latest composition, the overture "Spring-Tide of Life." MacNicol, the librarian, had the score, and I noticed that there was no dedication of any kind on the title page. After the overture had been played as a compliment to Paderewski, however, there was a dedication placed upon it by Stock, and, at the request of the pianist, Mr. Stock wrote on the flyleaf, "Dedicated to Ignace Jan Paderewski."

The other numbers of the afternoon's program were two finished performances of the Bach Suite, No. 3, in D Minor, and the Fourth Symphony of Beethoven.

Musical College Opera

The operatic performance given at the Studebaker Theater last Tuesday afternoon by the students of the Chicago Musical College School of Opera was one of the most satisfactory that we have heard from this institution. Jacques Offenbach's "Paquerette," an operetta in one act; the Mad Scene from "Lucia," by Donizetti, and the first and second scenes from the second act of "Lohengrin" were the three selections presented under the direction of Adolf Muhlmann. "Paquerette," a short frothy French little comedy, with the sparkling music characteristic of Offenbach, was produced on this occasion for the first time in Chicago. It was given in English. There are several pleasant solos and a quartet for four women's voices, which has particular charm, in the work. Beryl Brown, Minna Spiesberger, Hannah Rubin and Mrs. Fletcher Dobyns sang the various rôles creditably.

The Mad Scene in "Lucia" brought forth one of the most brilliant coloratura voices which the college has produced in many years. Hannah Rubin distinguished herself in this well-known coloratura aria, singing the difficult florid music with artistic poise. Her voice has refined quality, extensive range and great flexibility.

Mrs. Fletcher Dobyns as *Ortrud*, Gertrude Hecht as *Elsa* and Adolphe Richard as *Telramund* carried off the "Lohengrin" performance with the greatest credit. Gertrude Hecht disclosed a dramatic voice of wide compass and of fine quality. Mrs. Dobyns interpreted the difficult music of *Ortrud* with intelligence and musical understanding. Karl Reckzeh conducted the orchestra, composed of students, for these operatic selections, as well as for the Ballet Divertissement which followed, in which Doris Zeisler and Constance Penney particularly distinguished themselves. In the "Invitation to the Dance," by von Weber, Miss Zeisler was particularly graceful. This department is in charge of Mme. Marie Jung.

New Society's Concert

Fullerton Hall in the Art Institute held a vast throng of the city's representative musicians last Tuesday evening, when the Society of American Musicians gave its first concert. Walter Spry, the president, outlined the policies of this organization, now in its second year, and having for its main object the welfare of the American artist.

The concert given on this occasion presented Moses Boguslawski, of Kansas City, pianist; Marion Green, baritone, and John A. Carpenter, composer. Mr. Boguslawski, formerly of Chicago, where his musical education was acquired, had the major portion of the program. Since he was heard here some years ago as a student of the Chicago Musical College he has made great progress. He has developed and broadened, both on the technical and musical side.

He included three American compositions, by Huss, Brockway and MacDowell, on his program. Of these three shorter pieces the "Humoresque" by Brockway was by far the best. Two waltzes and three études and the Polonaise (F. sharp Minor), all by Chopin, made up the rest of his recital. Mr. Boguslawski is a pianist, who, when he abandons certain mannerisms which detract very much from his performance, should become a highly important factor in the Middle West. John A. Carpenter was represented by seven of his songs, which, as sung by Mr. Green, with the composer at the piano, proved particularly effective. Of especial charm were "Go, Lovely Rose," "Come Dance the Jig" and "Looking Glass River."

The Marshall Field Company's Choral Society gave an ambitious program at Orchestra Hall last Thursday evening under the direction of Thomas A. Pape. Sir Arthur Sullivan's cantata, "The Golden Legend," and Grieg's "Olaf Trygvasson" were presented in a most creditable manner by the chorus of some one hundred mixed voices, made up entirely of employees of this business house, assisted by sixty members of the Chicago Symphony Orchestra and Lucille Stevenson, soprano; Albert Lindquest, tenor; Rose Lutiger Gannon, contralto; Burton Thatcher, baritone, and Arthur Middleton, basso.

The Beethoven Trio, composed of M. Jeannette Loudon, pianist; Otto B. Roehrborn, violinist, and Carl Brueckner, cellist, gave a program of chamber music at the Howard's Theater last Sunday afternoon, including the Beethoven Trio, op. 97, the sonata for piano and cello by Richard Strauss, and the Arensky Trio, op. 32.

Armand Crabbe, the Belgian baritone, gave the first of two "Matinées Mondaines" at the Fine Arts Theater last Saturday afternoon, presenting a program made up entirely of seventeenth and eighteenth century arias and songs. Several arias by Gluck, Lulli and Gretry found especial favor and excerpts from Handel's oratorio and an air from Bach's "Passion" music also made creditable success.

Eleanore Scheib supplied the piano accompaniments and was also heard in a sonata by Scarlatti and a short piece by Rameau on the harpsichord.

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"PARSIFAL" FINELY SUNG IN ST. LOUIS

Given by Chicago Company Before
Capacity Audience—A Belated
Change of Bill

ST. LOUIS, April 18.—The fifth season of opera under the auspices of the St. Louis Grand Opera Committee opened at the Odeon Thursday with a superb performance of "Parsifal." This work was presented by the Chicago Opera Company before a capacity audience. The first act opened at 4:30 P. M. Director Campanini never had his big orchestra under better control, and the cast was the finest that has ever been heard here.

Mme. Saltzman-Stevens, who appeared as *Kundry*, has a voice of unusual clarity and beauty. Her duet with *Parsifal* in the second act, after the lovely singing of the *Flower Maidens*, was one of the rare treats of the evening. The part of *Gurnemanz* was intrusted to our American basso, Allen Hinckley, whose dramatic impersonation impressed itself vividly on the minds of the audience. His sonorous voice always carried well above the orchestra and his diction was admirable. Clarence Whitehill, who made such an impression here last year, sang the rôle of *Amfortas* movingly. For the first time here we heard the Bohemian tenor, Otto Morak, who possesses a sweet, clear and thoroughly strong and resonant voice. His acting was one of the distinctive features of the performance. Hector Dufranne gave the rôle of *Klingsor* particular importance and Henri Scott sang the solo of *Titirel* in admirable style.

Plans for the evening performance of "Rigoletto," with Ruffo, were rudely upset yesterday afternoon, when the great baritone announced that, owing to a severe affection of the larynx, he would be unable to sing. After a great amount of persuasion by several members of the committee, and the assurance of Dr. Goldstein, the leading throat specialist of the city, that it would not be dangerous, Mr. Ruffo consented to sing in "Pagliacci," and so at 6 P. M. the management decided to substitute the double bill of "Cavalleria Rusticana" and "Pagliacci." The stage was set for the first act of "Rigoletto," but Business Manager Ulrich rushed the scenery for the other two operas to the Odeon. George Simmons, chairman of the local committee, made the announcement of the change of bill from the stage and Signor Campanini played the Overture to "Tannhäuser" and the Intermezzo from "The Jewels of the Madonna" while the stagehands were setting the belated scenery. Costumes and properties were rushed to the hall in taxicabs.

Mr. Sturani took the baton for "Cavalleria," which was gloriously sung in every respect. The change of bill offered an opportunity for St. Louisans to hear Rosa Raisa, the young Russian soprano, who has been making such a strong impression on the tour. Her *Santuzza* was indeed a revelation, and she scored a triumph. Aristodemo Giorgini sang the *Turridu* with fervor. The *Alfo* of Giovanni Polese was finely sung. Louise Berat, as *Mama Lucia*, and Ruby Heyl, as *Lola*, completed the very satisfactory cast.

Then came the great Titta Ruffo and his famous performance of the "Prol-

ARTISTS FOREGATHER 'NEATH MAGNOLIAS OF ROANOKE, VA.



Gathering of Musicians Amid Rustic Surroundings at Roanoke, Va.

PICTURESQUE is the setting for a relaxational moment of the artists depicted above, under the magnolias in Roanoke, Va. The personnel of the group is, from right to left: Theodore Harrison, baritone; W. L. Radcliffe, manager, of Washington, D. C.; Otilie Metzger, A. J. Carroll, Steinway representative; George Sheffield, tenor, and Harold Osborn Smith, pianist. This photograph was taken during a recent tour of various Hanson artists, which also included Marie Rappold.

ogue." He sang without restraint, despite his indisposition, and was greeted with thunderous applause at the close. He responded by singing a part of it over. Alice Zeppili was the *Nedda*, the *Canio* was sung by Otto Morak. Mr. Campanini conducted. This afternoon's performance of "Tosca," with Mary Garden in the title rôle, and "Aida" this evening will be reviewed next week.

The Apollo Club gave its final concert last Tuesday night, with Julia Culp as soloist. Mme. Culp sang a diversified group of songs. The *pièce de résistance* of the club was the "Bedouin Love Song," by Arthur Foote. This was sung in admirable style. Mr. Galloway conducted. Conrad v. Bos accompanied Mme. Culp. H. W. C.

MUSIC IN LINCOLN

Kathleen Parlow and Local Artists Provide Some Interesting Music

LINCOLN, April 8.—An enthusiastic audience greeted Kathleen Parlow at her recent recital in Lincoln. Her artistry aroused much favorable comment. Ollie Cobel, a prominent local soprano, assisted Miss Parlow with two numbers. Miss Cobel's voice is of fine quality, her diction clear and distinct. Mrs. E. A. Delano furnished sympathetic accompaniments for Miss Cobel, Miss Parlow having her regular accompanist, Charlton Keith.

Rebecca Shay, a young mezzo-soprano of Lincoln, recently gave a half hour recital program at Cotner University, which called forth much praise from local critics.

Hazel Williams, a talented contralto, gave a program at the Methodist Church in Louisville last week.

Olive Johnston, Rebecca Shay and Jessie Cox gave a concert at the University State Farm last Tuesday morning.

Evelyn Dalin, soprano, entertained the Junior Matinée Musical at its last meeting.

Marguerite Taylor, student with Laura Schuler Smith, gave a recital at the Temple Theater on March 28.

The Lincoln Musical College has just added another New York vocal teacher, Frederick William Froehlich, to its faculty.

The Delano Quartet, E. C. Boehmer, bass; S. M. Lanphere, baritone, and L. A. Wickland and G. H. Lanphere, tenors, furnished a musical program for the Southwestern Nebraska Teachers' Association last Thursday morning at the Temple Theater. The program which was varied brought much applause from the Nebraska educators. R. T. R.

Williamsport Recital for Mr. and Mrs. Huss

Mr. and Mrs. Henry Holden Huss have been engaged for a joint-recital on April 27 at Williamsport, Pa., in the Grand Artists Recital Course, in which Alice Nielsen, Evan Williams and Eugen Ysaye have appeared this season. Especial interest attaches to Mr. Huss's appearance in Williamsport since he has had four unusually talented pupils from that city, Mme. Mabel Duple-Scheele, the teacher, now of New York; Florence Crawford, who has been concertizing for the last two years under the Redpath management; Arthur Fischer, who was heard with Jules Falk, the violinist, last season, and Edith Cornell Hunter.

McCORMACK RECITAL ABOARD "PINAFORE"

Unique Setting for Program of
Noted Tenor, Who Is Greeted
by Huge Audience

H. M. S. "Pinafore" had a voyager unknown to Gilbert and Sullivan on April 19, and John McCormack found himself in the most novel setting of any of his recitals when he appeared at the New York Hippodrome on that evening. Since the real ship of this mammoth production is almost as permanent as the Hippodrome itself, it could not be removed for this concert, and thus Mr. McCormack's piano was placed on the deck of the brig and the famous tenor made his entrances and exits through *Capt. Corcoran's* cabin. With this setting it was necessary to eliminate the 500 stage seats of the previous McCormack concert in this auditorium.

Aside from this handicap, the audience was of the same huge size, filling every possible seat and testifying anew to the heaven-sent gifts of song possessed by this artist, who within five weeks has drawn three vast audiences in New York, two at the Hippodrome and one at the Metropolitan Opera House.

This gathering even excelled the other two in enthusiasm, for after the tenor's next-to-last group a record of five encores was attained, with "Mother Machree," "The Next Market Day," "I Hear You Calling Me," his inspiring "The Minstrel Boy" and "The Rosary." Ten extras were demanded in all, the others being Bartlett's "Dream," "Molly Brannigan," "She Is Far from the Land," "Believe Me if All Those Endearing Young Charms" and "La donne é mobile."

In recording the insatiable demands of the tenor's hearers for the McCormack favorites, one must not overlook his highly artistic delivery of his scheduled numbers, such as the exquisitely pure lyric singing of Liza Lehmann's "Ah, Moon of My Delight," his deeply devotional "Ave Maria" of Schubert, his emotionally potent "Eleanor" of Coleridge-Taylor and the "Che gelida manina" from "Bohème," sung with stirring effect. Vincent O'Brien and Donald McBeath were again the capable assisting artists. K. S. C.

Activities of Montclair Musicians

MONTCLAIR, N. J., April 16.—Mme. Beatrice Bowman, coloratura soprano of the Montreal Opera Company, who lives in Montclair, has just sailed for Europe, where she expects to remain a few months, during which time she expects to sing with Wood's Symphony Orchestra in London, and for Henry Russell in Paris.

Charles Roy Castner, a pupil of W. F. Unger, has just received the appointment of organist and choir director of Grace Presbyterian Church, Montclair. Mr. Castner is only seventeen years of age, and a talented pianist.

Shepherd Garretson, a lyric tenor of New York, has just completed a twenty-two weeks' engagement under the Redpath Bureau, during which time he has sung in twenty-two States and in Canada. W. F. U.

HORATIO CONNELL

Wins Approval with Chicago Apollo Club in Bach B Minor Mass, April 6th; and in the Passion Music with the Boston Cecilia Society, April 10th.

CHICAGO RECORD-HERALD

Mr. Connell had no little to do as the singer of the bass part and he did it excellently.

CHICAGO EXAMINER

Horatio Connell, basso, was eminently successful in the "Quoniam tu solus sanctus," wherein his voice proved to be a pliable and well trained organ of wide range and of good timbre.

BOSTON TRANSCRIPT

It was Mr. Connell, beyond a doubt, who most fully entered into the spirit of the evening. He effaced himself throughout his singing, making himself only an instrument in Bach's pious hands. When he sang the cry of the dying Saviour on the cross—"Eli, Eli, Lama Sabachthani!"—it seemed for a moment as though the awful grandeur of the mediæval religious reverence had once more come back to earth.

BOSTON DAILY ADVERTISER

Mr. Connell sang the words of Jesus with admirable expressiveness, particularly in the closing passages of the tragedy.

BOSTON HERALD

Mr. Horatio Connell fulfilled his task skilfully and with excellence.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

THE Schirmer issues of solo songs with piano accompaniment include two by Bruno Huhn. These disclose their composer in a mood somewhat different from that in which one is accustomed to find him.

"The Dancing Girl,"* for instance, is a brilliant waltz-song, for high voice. It is one of the best examples of its kind that have appeared in years and proves that Mr. Huhn can write music of charm in light vein quite as efficiently as in a more serious style. This song is melodious throughout, extremely vocal—Mr. Huhn is one of the few song composers who know the voice and what is effective for it—and finally is written with as much mastery as its composer would exert upon a profound *adagio*.

There is much charm, too, in "Summer Changes," an *Allegro Moderato* which moves along gracefully and melodiously. It offers the singer opportunities that he will like. The edition is for high voice.

There are two new songs by Oley Speaks, "When June Days Come Again" and "Fair Rose." The former is in its composer's characteristic style and is pleasing throughout. It is set to some very excellent verse by Frederick H. Martens. "Fair Rose" reveals Mr. Speaks' more substantial inspiration. It is one of the best songs he has composed and should become quite as popular as his "To You," "Morning" and others.

Attilio Parelli, one of Mr. Campanini's conductors in the Chicago Opera Company, has a clever little song in his "Down the Vale," dedicated to Alice Zeppilli. Mr. Parelli's musical speech, as shown in his many compositions, is

*"The Dancing Girl," "Summer Changes." Two Songs for a Solo Voice with Piano Accompaniment. By Bruno Huhn. Prices 60 and 50 cents each respectively. "When June Days Come Again," "Fair Rose." Two Songs by Oley Speaks. Price 60 cents each. "Down the Vale." Song for a High Voice with Piano Accompaniment. By Attilio Parelli. Price 60 cents. "The Fatherland," "The Shadow of the Almighty." Two Sacred Songs for a High Voice with Organ (or Piano) Accompaniment. By Edward Shippen Barnes. Price 60 cents each. Published by G. Schirmer, New York and London.

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generally conventional. It is so here, too.

Two sacred songs by Edward Shippen Barnes stand out prominently. Both of them are for high voice with organ accompaniment. In these songs Mr. Barnes has very nearly gone "back to Mozart," if this "Weingartnerism" may be allowed. Those who know his other songs, his organ *scherzo* and a set of piano pieces, op. 1, will be surprised to see him employing so direct a musical idiom as he does here. "The Fatherland" and "The Shadow of the Almighty" are the titles of the songs and they must be placed high in the list of sacred songs by American composers.

G. P. CENTANINI is the composer of three excellent songs for a solo voice with piano accompaniment, which appear from the press of the Boston publisher, Arthur P. Schmidt.†

"O Mariner, Mariner!" is a secular song, set to a poem by Gerard Bendall, in which Mr. Centanini has written music that is imaginative and yet direct in its appeal. Melodically it is strong.

There are two sacred songs, "Hear My Cry, O God!" and "Rejoice in the Lord," which rise from the rut into which the sacred song has been dragged by composers who have sentimentalized in it. Particularly fine is the "Hear My Cry, O God!" in which the harmonic weave is individually conceived. It is perhaps a bit MacDowellish, though this is not to be deplored. "Rejoice in the Lord" is a trifle less distinctive, built chiefly on a ringing theme accompanied by harp-like chords. But it is effective and should be widely sung.

In all three songs does Mr. Centanini give evidence of notable musicianship and a knowledge of vocal requirements. In addition it may be recorded that his accompaniments are splendidly written.

All three songs are to be had both for high and low voice.

WHEN Efrem Zimbalist, the young Russian violinist, introduced Cyril Scott to a New York audience a few years ago by playing his Suite for violin and piano called "Tallahassee," there was much discussion as to the composer's worth. The majority of *cognoscenti* decided offhand that here was an English imitator of Debussy, an undeniably clever man who, however, lacked individuality. Since then we have heard more of the music of Cyril Scott—nothing so big in scope as the violin suite played by Mr. Zimbalist, but an occasional song or piano piece.

In the time that has elapsed we have developed a more kindly attitude toward the type of composition which comes from Mr. Scott's pen. We no longer stare with wild eyes at progressions that would have made a Richter or a Jadasohn ill for a week. In reality Mr. Scott is not an imitator of the composer of "Pelleas." He has a distinct individuality and speaks his message in a manner untrammelled by convention and unhampered by pedantry. He is, in fact, one of the most interesting composers of the day and it is to be hoped that we shall soon hear some of his orchestral works which have been so favorably received in Germany.

From Elkin & Co., in London, come two new songs by him, "Retrospect," to a poem by Ernest Dowson, and a "Spring Song" to highly imaginative verse of his own.† "Retrospect" holds the attention from its first to its last measure. Greater songs than this are not being written to-day. Not unless Richard Strauss should decide that he had done enough in the field of music drama and apply himself again to song composition could Mr. Scott be surpassed as a composer of all songs.

"Retrospect" is emotionally tense, filled with a rich beauty that fairly sings itself. Harmonically it is the most interesting song that has come to hand in a year's time.

Every bit of sentiment—and there is a great deal of it—that there is in the Dowson poem Mr. Scott has reflected in his music and the result is truly magnificent. The voice part, as in all of his songs, is not particularly idiomatic. There will be those who will say that Mr. Scott does not know how to write

†"O Mariner, Mariner!" "Hear My Cry, O God!" "Rejoice in the Lord." Three Songs for a Solo Voice with Piano Accompaniment. By G. P. Centanini. Published by Arthur P. Schmidt, Boston, Mass. Price 50 cents each. ‡"Retrospect," "Spring Song." Two Songs for a Solo Voice with Piano Accompaniment. By Cyril Scott. Published by Elkin & Co., Ltd., London. G. Ricordi & Co., New York. Price 60 cents each.

for the voice. Let it be recorded here, however, that when a musician has something to say that is as fine as what Mr. Scott has said here he may write his voice-part as he sees fit! There are two editions of the song, for medium and for low voice.

The "Spring Song" is fresh, inspired, lovely. Mr. Scott's own poetry is noteworthy. In fact he has no rival among contemporary musicians in the writing of verse of such lofty beauty. The song is published for high and also for medium voice.

"AT LONGWOOD" is the title of an agreeable suite for the piano-forte by Porter Steele. It is in four movements, "Morning," "Noonday Rest," "Fireflies" and "Moonlight."||

Mr. Steele is straightforward and simple in his music, which is of the *salon* type. There is much pleasing melody in the opening movement with its bird-trills and the like, and a good round left-hand melody in "Noonday Rest", a *Larghetto* in F Major. A splendid introductory *andante* leads to a Mendelssohnian *scherzo*, "Fireflies," capitolally set for the instrument. "Moonlight," *Lentamente con espressione* is Nevin-like and very effective.

There is much that will appeal to the pianist in this American suite. It is for the most part well fashioned and re-ounds to its composer's credit far more than if he had set himself to work to write imitations of Debussy and Ravel or a sonata of the midnight oil variety. Mr. Steele's inspiration is not profound; he doubtless knows it and accordingly avoids forms that do not permit of the employment of his style in a fitting manner.

A PLEASING *salon* composition for the piano that should also have a place in the teacher's library is Ernest Harry Adams's "Gnomesreigen" ("Dance of Gnomes"). It is not difficult and contains much that is pianistically effective and that will develop the fingers' agility. For students in Grades III-IV it will be an excellent piece.††

THE house of G. Ricordi & Co., New York,** offers the Elkin publications, "Hakon's Lullaby," to a part of Ibsen's "The Pretenders," by Norman O'Neill, and Reginald Somerville's "When Dreams Come True." Neither of them is important.

H. T. Burleigh, the negro composer and baritone, is represented in the Ricordi issues by a song, "Elysium," written in a comparatively simple lyric mood and vocally happy. Mr. Burleigh is capable of more distinguished music than this and should devote himself to songs of a serious nature.

A single octavo issue is Moritz E. Schwarz's "God, My King," an anthem for mixed voices with organ accompaniment. It is built on conventional lines and is well enough written, though it might easily have been done by any of the hundred or more American musicians who devote their time to supplying us with our so-called "sacred" music.

C. W. THOMPSON & CO., the Boston publishers, offer two sacred songs for medium voice by E. S. Hosmer called "O Master Let Me Walk With Thee" and "Whichever Way the Wind Doth Blow," and two secular ones by Amy Upham Thomson, "The Throstle" and "A Day in June"|| Of the Thomson songs the first is very charming. The Hosmer songs are both well written and will be valuable for church soloists.

There are also new songs by Elizabeth Thomson Ordway and Helen Willard Howard. Their qualities do not warrant discussion. A. W. K.

||"At Longwood." Suite for the Piano. By Porter Steele, Op. 7. Published by Breitkopf & Härtel, New York.

††"Gnomesreigen" ("Dance of Gnomes"). For the Piano. By Ernest Harry Adams. Published by the White-Smith Music Publishing Company, Boston, New York and Chicago. Price 60 cents.

**"Hakon's Lullaby." By Norman O'Neill. "When Dreams Come True." Song by Reginald Somerville. Price 60 cents each. "Elysium." Song by H. T. Burleigh. Price 60 cents. "God, My King." Anthem for Chorus of Mixed Voices with Organ Accompaniment. By Moritz E. Schwarz. Published by G. Ricordi & Co., New York.

||NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Published by C. W. Thompson & Co., Boston, Mass. Price 50 cents each.

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GOOD CHAMBER MUSIC HEARD IN LOS ANGELES

Quintet Club Presents Compositions of
Local Composers—Schliewen Quartet
Also Performs

LOS ANGELES, April 13.—Closing its season last Saturday night, the Brahms Quintet Club of Los Angeles presented a composite program at Blanchard Hall. This club is composed of Homer Grunn, pianist; Oskar Seiling, violin; Louis Rovinsky, violin; Rudolf Kopp, viola, and Axel Simonsen, violoncellist. Opening the program was a Trio by Charles Wakefield Cadman, played by the composer at the piano and Messrs. Seiling and Simonsen. The first and last movements of this work are especially interesting, having sparkle and life and musically treatment throughout. They hold the attention and interest. On the other hand, the César Franck Quintet, closing the program, proved more scholarly than interesting, though both works were played with unity of feeling and interpretation.

Several new songs by Waldo F. Chase, a prominent local organist, who for several years wrote the notes on the symphony programs, were sung by Clifford Lott, baritone. The songs are along classic lines and were excellently delivered by Mr. Lott. A group of string quartets presented two local writers, Jessie Edwards and Frank H. Colby. The former contributed "Musing," a reverie of tender character, and Mr. Colby, who is the organist of St. Vibiana Cathedral and editor of the *Pacific Coast Musician*, added an "Old Dance" which is cleverly written.

The Schliewen String Quartet opened the rearranged Morosco Hall Friday night with a Schubert quartet, an allegro by Mendelssohn and Dvorak, and Haydn numbers. The quartet is composed of Richard Schliewen and Theodor Gerdohn, violins; August Kolster, viola, and Ludwik Opid, cello. Though this was its first appearance, it gave a good account of itself, playing with spirit and accuracy. Assisting were Mrs. E. S. Shank, soprano; Anthony Carlson, baritone, and Frances Brumbaugh, pianist, all excellent artists. W. F. G.

Organists' Association Offers Series of New York Concerts

The National Association of Organists, Dr. J. Christopher Marks, president, has announced a number of gatherings for April, May and June, the first of which being on April 5, when the choir of the Church of the Heavenly Rest presented Dr. Mark's Easter Cantata, "Victory Divine," with the composer at the organ. On Thursday evening, May 14, Homer N. Bartlett and W. A. Goldsworthy will be the organists, Mr. Bartlett playing several of his own compositions. The organists on Thursday evening, June 15, will be Dr. A. Madely Richardson and John N. Burnham. Dr.

Richardson will have the assistance of his daughters in some vocal numbers. All of the concerts are given at the Church of the Strangers in West Fifty-seventh street.

KANSAS CITY "LOCAL MANAGER" ON HER WAY TO NEW YORK



Myrtle Irene Mitchell and Mrs. Herman
Lewis in Kansas City

THIS is the time of year that local managers from all parts of the country come to New York "for new inspiration" and to arrange with New York musical managers schedules for the next season. The snap-shot reproduced herewith shows Myrtle Irene Mitchell, recognized as one of the leading musical managers of the West, preparing for a trip to New York. With her is Mrs. Herman Lewis of Concert Direction M. H. Hanson.

Lexington Commercial Club Unites with Projectors of Festival

LEXINGTON, KY., April 12.—Co-operation of interests was secured at a recent meeting of the governors of the May Music Festival and the directors of the Commercial Club when a resolution heartily endorsing the May festival project was passed. The dates have been set for May 12 and 13, and among other soloists Riccardo Martin, tenor, and Frank Croxton, baritone, have been engaged.

SINGERS' CLUB PERFORMS SOME OF ITS OWN MUSIC

Chorus Sings Works of Conductor and
President—Mme. Tollefsen and Mr.
Philips Welcomed as Soloists

At the second private concert of the Singers Club of New York, G. Waring Stebbins, conductor, in Æolian Hall, on Wednesday evening, April 15, the audience was good-sized and altogether enthusiastic. The soloists were Mme. Schnabel-Tollefsen, pianist, and Arthur Philips, baritone. The former delighted her auditors with a group of numbers by Chopin, Liszt, Olson and Mrs. Beach. Mr. Philips sang the Prologue to "Pagliacci" with consummate artistry. His voice was in splendid form and two encores were exacted before the baritone could depart.

Dudley Buck's impressive "The Nuns of Nidaros" was beautifully delivered by the club. Mr. Stebbins built up the powerful climax in masterly fashion and the tenor solo by Mr. Weismann, one of the club members, was charmingly given. The conductor's own "An Ode to March" proved to be an invigorating composition, conceived in the proper Springtime spirit. It was repeated, and an eerie song by Paul Bliss, "The Red Man's Death Chant," was another number that the audience would have gladly heard again. MacDowell's "Cradle Song," "Love's Pinions," by Frank Seymour Hastings, president of the club, and two songs by Horatio Parker, "My Love" and the fine "Lamp in the West" were all liked immensely. B. R.

Carreño Stirs Milwaukee Approval

MILWAUKEE, WIS., April 11.—Mme. Terese Carreño, the noted pianist, appeared in concert at the Pabst Theater under the auspices of the Milwaukee Musical Society on April 6 and a large audience proved responsive to her fine art. It was her first appearance here in three years. Her program consisted principally of Chopin and Beethoven

numbers, with the MacDowell "Les Orientales" and Liszt's Polonaise as extra numbers to quell insistent applause. Although in her sixty-first year, Mme. Carreño appears to have lost not a mite of her great art. M. N. S.

FINN IN "NATOMA" CAST

Jean Theslof Makes Début at Century—
Miss La Palme as Indian Girl

There was another Century Opera début at the Tuesday evening performance of "Natoma" last week, in the *Alvarado* of Jean Theslof, a Finnish baritone, one of whose claims to distinction is that he was born within the Arctic Circle. Mr. Theslof was at ease in the part and he revealed a voice of agreeable texture. His intonation was not always perfect, and this may have been due to nervousness, yet the same fault was somewhat in evidence at his second performance on Wednesday afternoon. Walter Wheatley was the straightforward *Lieutenant* of Tuesday and he handled his vocal resources with intelligence. Helen Stanley repeated her admirable *Natoma*.

Learning the rôle at some twenty-four hours' notice, Beatrice La Palme was the Indian girl at the Wednesday matinee. The audience found her *Natoma* entirely engrossing, so much so that she received two curtain calls of her own at the opera's close. Her invocation to "Manitou" was roundly applauded. She heightened the effect of the second act finale by dropping her dagger while near the footlights and lengthening her impressive approach to the Mission steps. K. S. C.

Friend of Chopin Dies at 103

MONTREUX, SWITZERLAND, April 14.—Baron Ferdinand de Turkheim, who was an intimate friend of Chopin, died here to-day in his 104th year. He celebrated his 103d birthday on March 31 by playing some manuscript pieces presented him by Chopin. The Baron had been a French-Alsatian exile since the Prussian conquest.

BEATRICE McCUE The American Contralto

Triumphs as Soloist with
Rubinstein Club of Buffalo



PRESS COMMENTS

"Miss Beatrice McCue, contralto, was the soloist and she was given a hearty welcome. She has a voice of large range, rich in volume and she sings with a great deal of skill. Her enunciation is fine and she possesses a splendid stage presence."—Buffalo, N. Y., *Commercial*, 1-15-14.

"A new soloist was introduced to Buffalo in Miss Beatrice McCue, contralto, of New York. This singer is justly classified, for her voice is a pure contralto of much warmth and volume. Excellent enunciation and a refined and gracious personality are other assets of Miss McCue, whose work aroused many demonstrations of approval. Miss McCue was recalled heartily after all of her numbers and obliged to grant several encores."—Buffalo, N. Y., *Express*, 1-15-14.

"Miss Beatrice McCue, contralto, of New York, sang a group of songs with much

tonal beauty and richness of color. Miss McCue is new to Buffalo and received a most hearty welcome as she was obliged to respond to many encores. Miss McCue's voice is of much warmth and volume and she sings with perfect enunciation. Another asset to Miss McCue's singing is her graciousness of manner and fine stage presence."—Buffalo, N. Y., *Enquirer*, 1-15-14.

"Miss Beatrice McCue of New York, a charming contralto, was the principal soloist and created a fine impression. Her voice is rich in quality and big in range, and she discloses excellent schooling. In her two groups of songs, sung in English, she won instant success. As an encore she sang a negro lullaby with fascinating style. In her second group she disclosed her versatility and gifts of interpretation."—Buffalo, N. Y., *Courier*, 1-15-14.

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Advance**

BUFFALO, April 19.—The Buffalo Society of Musicians gave a banquet at the Lafayette Hotel Saturday evening, April 18, in honor of Dr. William C. Carl, the New York organist, who is also an honorary member of this society.

The occasion was made memorable by speeches of Dr. Carl and Robert Heussler. Dr. Carl, who was fittingly introduced by Seth Clark, the president of the society, after relating some amusing incidents among his musical experiences, spoke in a sincere and convincing fashion of the value of musical education in this country in every branch and from every point of view. Dr. Carl is thoroughly in sympathy with John C. Freund's propaganda. He also referred to the splendid advance Buffalo is making along musical lines among its own musicians. He spoke of the many musical clubs here, which, besides bringing to Buffalo artists of distinction, have times without number presented local artists.

He said that Buffalo was the first city in the United States to inaugurate free organ concerts, for which a substantial sum is given each year by the city and at which many local singers and organists are heard each season. Dr. Carl has played at many of these concerts and his presence here at this time was due to the fact that he had been engaged to play at the free organ recital of April 19, which marked his twenty-first appearance in Buffalo.

Mr. Heussler's speech was confined almost entirely to the musical growth of the city. Perhaps there is no one in Buffalo better fitted to speak on this subject than Mr. Heussler, for he has been an active factor in musical affairs here for forty years and has given both time and money to further the cause. Mr. Heussler is one of Buffalo's leading business men; he is not a musician in letter, but thoroughly so in spirit. He gave an interesting account of the first Orpheus singing society, which forty years ago consisted of twenty-five men, who met weekly in a small room. Today this singing society is the leading one in Buffalo and has recently taken possession of its splendid new club house.

Mr. Heussler also spoke of the impracticability of attempting to maintain a permanent orchestra in Buffalo from a business point of view, and referred to the fact that artistically we were not losers, so long as we have the privilege

to hear each season some of the great symphony orchestras of the country. He closed his speech by reference to the enormous strides the city has made musically and paid a glowing tribute to the local musicians. F. H. H.

CORNELL PUPILS' RECITAL

**An Admirable Performance by His
Springfield Students**

SPRINGFIELD, MASS., April 16.—At High School Hall last evening the pupils of A. Y. Cornell were presented in an admirable concert which attracted an audience of more than six hundred.

Mr. Cornell has been teaching for fourteen seasons in Springfield and has accomplished much excellent work. On this occasion the performance of the singers whose work has been carried on under his guidance again showed artistic taste and a fine command of vocal technic. Those participating were Edward E. Hosmer and Earl L. Hosmer, Grace M. Bailey, Vera E. Cook, Herbert T. Hynes, Mrs. Elizabeth Adams Crooks, Mrs. Mabel H. Gross, J. Eva Rice, Doris Paine, Richard C. Campbell, Mrs. Bessie Guy Holmes and Montague R. Marsh.

Particularly effective was the singing of Edward E. Hosmer, who won an ovation for his "Rodolfo's Narrative" from "La Bohème," singing his high C admirably. In like manner Mrs. Gross sang songs of Whelpley, Matthews and Woodman with much expression, and Miss Rice overcame the intricacies of the coloratura in the Meyerbeer "Shadow Dance" skilfully.

**Chopin Society Has Fine Program
Under Miss Clover's Direction**

With Edyth May Clover as the chairman of program, a reception and musicale was given at the Hotel Astor, New York, on April 16, by the Chopin Society, Mrs. S. L. Neidlinger, president. There was bountiful enthusiasm and encores were exacted of each of the artists presenting the excellent program. Miss Clover proved the value of her pianistic gifts in the favorite Liszt "Liebestraum," a Chopin Valse and the Rubinstein Valse Caprice. Other applauded offerings included the violin numbers of Stanley Hertzman, with Lewis M. Hubbard at the piano, songs by Ruth Smith and Mrs. J. M. Marshall, and a monologue by Mrs. Elizabeth Guion Dormer.

**Concert by Iowa College Chorus on
Way to Norwegian Centennial**

Before their departure for Norway to be present at that country's Centennial Exposition, the Luther College Concert Band and Chorus, of Decorah, Iowa, under the leadership of Carlo A. Sperati, will give a concert at the Academy of Music, Brooklyn, under the auspices of the local Norwegian Lutheran churches on Monday evening, May 4.

HEMPEL AND MARTIN WIN MOZART TRIBUTE

**Two Artists Acclaimed by Their
Hearers in Best Concert of
Society's Season**

From the Metropolitan Opera House came both of the artists for the New York Mozart Society's final evening concert at the Hotel Astor on April 15, when Frieda Hempel and Riccardo Martin were the principal figures in one of the most consistently entertaining programs given by this organization.

Some half-dozen recalls were received by the German soprano after her "Qui le voce" from "Puritani," the latter portion of which was sung with dazzling brilliance, and scarcely any other singer of florid rôles could sing such a finely sustained *legato* as that achieved by her in the slow introduction. She also delivered four songs in German, and while groups of *lieder* have not always appealed to the Mozarts' semi-social gatherings, Miss Hempel's offerings were so

sparkling and interpreted with such inimitable art that there was most effusive applause for the Strauss "Ständchen," "Zur Drossel Sprach der Fink" by d'Albert, Hugo Wolf's "Elfenlied" and "Gretel" by Pfizner, with the Arditi "Parla" as an admired encore.

Both Miss Hempel and Mr. Martin were as heartily received as any artists appearing before the Mozarts in the last three seasons. The American tenor was in his best form and his stirring "Flower Song" from "Carmen" called forth an added "E lucevan le stelle" from "Tosca." Of his artistic song group the favorite was the Leoncavallo "Mattinata," of which a repetition was tumultuously demanded. Charles Gilbert Spross accompanied both soloists faultlessly.

The Mozart Choral did its best singing of the season under Arthur Claassen's able guidance, as evidenced especially in "The Slave's Dream," by H. A. Matthews, in which Lillian de Champs Wilson was a pleasing soloist. Now that the Mozarts' president, Mrs. Noble McConnell, and her associates have attained the almost insurpassable in membership and the engagement of famous artists, the excellent work of the Choral in this concert suggests that the only logical outlet for further expansion lies in the additional strengthening of the chorus. K. S. C.

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HAVANA CAPTIVE TO BARRIENTOS

Cuban Capital Hails Coloratura as "Madonna of Art" and "Queen of Song"

HAVANA, CUBA, April 10.—The Cuban capital has stolen a march on the musical centers of the United States in being the first to acclaim the art of Maria Barrientos, the famous coloratura soprano, who is next season to be one of Cleofonte Campanini's stars with the Chicago Opera Company. Mme. Barrientos has been playing a brief season at the Gran Teatro del Politeama with her own company. The critics have fairly exhausted all the mundane terms of praise and have been linking her name with things divine, hailing her as "Santa Maria" and "the Madonna of the Art." One writer ventured the belief that the soprano must have a nightingale hidden in her throat, "except that this human nightingale has that which does not exist in the other: the supreme perfection of art."

An example of Havana's affection for this new operatic idol was given at her benefit, or *serata d'honore*, when she sang the first act of "Traviata," third act of "The Barber of Seville" and the "Hamlet" fourth act. The soprano was showered with flowers and costly presents and a sonnet was indited to her by the poet, Emilio Martinez, with the title, "Reina del canto," or "queen of song."

Mme. Barrientos made her debut here as *Rosina* in "The Barber," and won an ovation with her "Voce di Primavera" in the lesson scene. Among her enthusiastic hearers at a "Lucia" performance was President Mayor General Mario Garcia Menocal. Other operas in which the soprano triumphed were "Linda da Chaminoux," "Dinorah," "Mignon," "Rigoletto," "Bohème," "Elisir d'Amore" and "Sonnambula." Among those of her assisting artists who were warmly welcomed were Conchita Supervia, who sang a splendid *Carmen*, Salvaneschi and Paganelli, both effective



Maria Barrientos, Noted Coloratura Soprano

tenors, and Morro, an excellent baritone.

Season's Farewells at Century Concert

Unbounded enthusiasm prevailed at the final Century Opera Sunday night concert on April 19. For Helen Stanley and Orville Harrold was reserved the great audience's most sincere tributes. The charming soprano sang the "Mirror Song" from "Thais," while Mr. Har-

rold, who was in splendid voice, delivered "Rudolph's Narrative" from "Bohème" thrillingly. Another singer who scored was Thomas Chalmers, with a fine presentation of "Dio Possente" from "Faust." Kathleen Howard's contralto was a most expressive organ as employed in some French songs, evoking

spontaneous applause. The other admired singers were Mary Jordan, Mary Carson, Jayne Herbert, Bertha Shalek, Lena Mason, Jean Theslof and Alfred Kaufman. The tone of the orchestra was often raucous, especially in Wagner's "Kaiser March." In his final Century appearance Alfred Szendrei was recalled again and again after the "Peer Gynt" Suite. B. R.

Mrs. Watts and Trio de Lutèce Show "Law of Balance" in Music

Entirely unique among musical entertainments of the present season is that which is to be given on April 21 at the Booth Theater, New York, by Mrs. Roger Watts with the assistance of the Trio de Lutèce. Mrs. Watts's demonstration, "The Movement of Greek Statues," is interpreted through what she terms the "Law of Balance." That the music of the old Greeks of 2000 years ago was governed by the same immutable law Mrs. Watts further demonstrates, and for this purpose she has secured from Gabriel Fauré an example of early Greek music, the famous "Hymn to Apollo," unearthed at Delphi in 1904 by the French Archaeological School. Other appearances of Mrs. Watts and the Trio de Lutèce are scheduled for Philadelphia, Boston and Washington.

New "Banda Orchestrale" Performs in Boston

BOSTON, April 9.—Stanislao Gallo and his "Banda Orchestrale" gave a concert here in the Majestic Theater on Sunday evening, in aid of a local charity. The band is newly organized. Mr. Gallo conducted with vigor and got some splendid effects. Many of his own compositions were on the program, the most interesting of all being his *Preludio Patetico*, "Life's Journey to Death," which he composed after the great earthquake of Messina in December, 1908. Constantino, the famous Italian operatic tenor, was scheduled as the assisting artist, but was suddenly seized by a cold, and Evelyn Blair, a soprano of this city, took his place. Miss Blair sang an aria from "Aida" most acceptably, and was obliged to give several extra numbers. W. H. L.

Marie Altona in Recital

Marie Altona, a Western soprano, was heard in a recital of songs in Aeolian Hall, New York, on April 14. Her program was a varied one, comprising songs by Pergolese, Bach, Gluck, Schumann, Hugo Rasch, Järnefelt, Bossi, Puccini, Backer-Gröndahl, Cecil Engelhardt, Ryder and Clough-Leighter. Miss Altona was heard by an audience of moderate size. She was accompanied in artistic fashion by Harold Osborn Smith.

Testimonial Concert to Conductor Ballman of Chicago

CHICAGO, April 13.—At the gala concert given as a testimonial to Martin Ballman, founder of Ballman's Orchestra, at Lincoln Turner Hall last Sunday afternoon, under the auspices of the Turnverein Lincoln and a citizens' committee of two hundred business men, an exceptional program of orchestral and solo pieces was presented. The orchestral numbers included selections from Gounod's "Queen of Sheba," two numbers for string orchestra, organ and

piano, by Lunt, and a march dedicated to the Chicago Turners by Martin Ballman. Of the soloists Hattie Glander, a pupil of Maurice Rosenfeld, gave a brilliant performance of the Polonaise, op. 72, for piano and orchestra, by Weber-Liszt, and Ferne Gramling, soprano, made her usual success with "Elsa's Traum" from "Lohengrin." Two bass solos from "Lohengrin" and "Faust" marked the first appearance in Chicago of Florian Varkony. Ada von Gersdorff, contralto; Heinrich Lippel, cellist, and Concertmeister E. F. Hunnemann contributed other solo numbers.

Sibelius Accepts Invitation to Attend Norfolk Festival

NORFOLK, CONN., April 15.—Jean Sibelius, the eminent Finnish composer, has accepted an invitation to attend the June festival of the Litchfield County Choral Union in Norfolk, where it is expected that he will conduct a number of his orchestral works, including a tone poem which he has written especially for the festival concerts. Henry Hadley will also conduct a new work entitled "Lucifer," which he composed for this event. W. E. C.

Henry Holden Huss Judge in Peabody Musical Contest

Henry Holden Huss, the New York composer-pianist, has been invited by Harold Randolph, director of the Peabody Conservatory in Baltimore, to be a judge of the competitive examination to be held in May, when a picked number of Peabody piano students will play for the award of a grand piano.



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PRESS COMMENTS

Minneapolis Journal, Nov. 6, 1912—LOIS EWELL, the phenomenal soprano, latest star on the operatic horizon, possesses all the requisites of a great singer—voice of surpassing charm, purity and remarkable range, which lends itself easily to every demand of coloratura or bel-canto singing.

N. Y. Tribune, Sept. 24, 1913—Of the singers the first honors went to the Gioconda of Lois Ewell.

N. Y. Tribune, Jan. 21, 1914—The most effective singing of the evening, was done by Miss Lois Ewell whose "Mimi" was one of the best things this well trained soprano has accomplished.

Commercial Adv., March 18, 1914—The sympathetic voice of Miss Ewell has valuable qualities for a portrayal of Marta. She sang with commendable variety of shading and always evinced a fine feeling for the musical phrase.

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GOOD CONCERT FARE FOR INDIANAPOLIS

Bachaus and Butt-Rumford Re- citals and Symphony Concerts on the List

INDIANAPOLIS, April 11.—Local patrons of musical events are not accustomed to Sunday evening concerts, which may account for the fact that Wilhelm Bachaus, pianist, was not greeted by an audience commensurate with his ability or the strength of the program he presented when he appeared at the Murat, under the direction of the Ona B. Talbot enterprises. This was the third time Mr. Bachaus had been heard in this city, and the second in public recital.

The Beethoven Sonata "Appassionata" was the *pièce de résistance* of the program. The entire gamut of emotions expressed by the composer was beautifully set forth by the artist, the finale being worked to a wonderful climax. There was a great outburst of applause following it. The program also included the Overture from Bach's Twenty-third Cantata, arranged for piano by Saint-Saëns, a group by Scarlatti, four numbers by Chopin, the Bachaus transcription of the Strauss "Serepade," the C Major and G Minor Preludes by Rachmaninoff and the Schubert-Tausig "Military March." But one extra number was given, this being Schumann's "Traumes Wirren."

The artists' series of the Indianapolis Männerchor closed Wednesday at the Murat, Clara Butt, contralto; Kennerley Rumford, baritone, and William Murdoch, pianist, being the artists presented. The audience was small. Mr. Rumford proved to be the surprise of the evening, singing in splendid style and with a vocal quality that was all that could be desired. Mme. Butt seemed to be suffering from vocal strain. That she possesses a magnificent voice there is no denying and it is unfortunate that her Indianapolis concert came at a time when she was not at her best. Mr. Murdoch proved himself to be a pianist of excellent attainments.

An unusual surprise was the concert given by Josef Konechy, violinist, assisted by Alma Hays Reed, soprano, at Tomlinson Hall, April 3. These artists,

who are under lyceum management, furnished the incidental music for the convention of the Indiana Teachers' Association. Mr. Konechy played a splendid program displaying highly praiseworthy technique and temperament. Mme. Reed has a voice of great beauty and she interpreted her numbers in a finished manner.

In order to help meet the deficit now confronting the Indianapolis Orchestral Association the Indianapolis Orchestra gave a benefit concert at the Murat March 22. Charles W. Clark, baritone, was the soloist and the big theater was completely sold out. The orchestra has been giving concerts on the second Sunday of every month, and this season outside soloists were engaged. It was found, however, that the concerts for which the public was paying twenty-five cents a seat were really costing forty-seven and one-half cents per capita.

Whether the orchestral association could afford to continue the concerts next season depended largely on whether the present deficit was met. The attendance at the concert was extremely encouraging and, in addition to helping meet the season's loss, also proved that the Indianapolis public is interested in the orchestra and wants it to be made a permanent institution. Alexander Ernestinoff, the conductor, prepared a splendid program for the concert and Mr. Clark won his auditors completely.

At the last regular meeting of the Indianapolis Matinée Musicale Mr. Ernestinoff, who beside being conductor of the Indianapolis Orchestra is also director of the Musikverein of the German House, lectured on "The Orchestra," his talk being illustrated by thirty-five members of his orchestra.

The Easter concert given by the orchestra was well attended. Director Ernestinoff offered several novelties which were greatly appreciated. The principal number was the "Peer Gynt" Suite by Grieg. Delibes's ballet, "La Source," was pleasing, and Glinka's Overture, "Life for the Czar," was played with unusual brilliancy. Frieda Klink, a local contralto, was the soloist, replacing Kirk Towne, of Chicago, who had been engaged but was unable to come owing to conflicting dates. Miss Klink's voice is of rich quality. She sang "My heart is weary," from Arthur Goring Thomas's "Nadeshda" excellently and was forced to add two encores. P. R. M.

Gordon Balch Nevin's Opening Organ Recital at Johnstown, Pa.

JOHNSTOWN, PA., April 2.—The first of a series of organ recitals by Gordon Balch Nevin was given in the First Presbyterian Church on Friday evening, March 27. The organist was assisted by J. E. Stokes, who revealed a pleasing tenor voice in Humphries' "Alleluiah" and "O Love That Will Not Let Me Go." Mr. Nevin opened his program with Boellman's "Suite Gothique," followed by a Gavotte by Dethier and the Russian "Song of the Volga Boatman," the latter by request. Rachmaninoff's famous Prelude and a difficult Fugue by Reubke concluded the well made program.

Philadelphia Orchestra Members to Play at Bach Festival

BETHLEHEM, PA., April 14.—Dr. J. Fred Wollé, conductor of the Bethlehem Bach Choir, announces that members of the Philadelphia Orchestra will play the accompaniment for the ninth festival to be held in Packer Memorial Church, Lehigh University, on Friday and Saturday, May 29 and 30. The program announced by Dr. Wollé is as follows: Friday at 4 P. M., Motet, "Sing Ye to the Lord a New-Made Song"; Friday at 8 P. M., "Magnificat"; Saturday at 2 P. M., Mass in B Minor, first part; Saturday at 5 P. M., second part of the Mass.

Small Deficit of Madison Orchestral Association

MADISON, WIS., April 11.—Although the Madison Orchestral Association wound up its 1913-1914 season with a deficit of \$120, the society will start its new season with a sufficient balance, having had a surplus of \$270 the year before. The association caters to the

students of the University of Wisconsin, and of the 4,290 admissions sold during the season just closed 2,389, or nearly 56 per cent, were purchased by students. The student admissions are sold at one-half the regular price. The society is founded upon an arrangement of subsidy by Madison musical people, but it has never been necessary to call upon the guarantors to meet any deficit. Mrs. A. E. Proudfoot is chairman of the executive committee and A. Dresden is secretary and treasurer. Prof. L. A. Coerne, dean of the University conservatory of music, is a member of the board. M. N. S.

Myrtle Thornburgh in Lenten Recital at Asbury Park, N. J.

ASBURY PARK, N. J., April 12.—The fourth Lenten recital in the First Methodist Episcopal Church took place on Good Friday afternoon. Myrtle Thornburgh's fine soprano voice was commented upon enthusiastically. She was heard in the Bach-Gounod "Ave Maria," with violin obbligato, and later in Gounod's "Gallia" with the chorus. Arthur Parker was the violinist and the other soloists were Miss J. E. McGowan, Florence Cavanagh and W. Marlowe Jones. The chorus was directed ably by Tali Esen Morgan.

Renounces Operatic Career to Wed
PARIS, April 16.—With a promising career in opera predicted for her, Katherine Bogle, daughter of Prof. Thomas Bogle, of Ann Arbor University, has decided to renounce it all to become the wife of Hugh R. Wilson, secretary of the American Legation in Guatemala, who is now in Paris on leave of absence. Miss Bogle is a soprano and has been studying in this city for the last five years. The wedding will take place in London, April 25.

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"PARSIFAL" SUNG 22 TIMES AT LA SCALA

Continues to Draw Crowded Houses in Milan—American Girl in Venice Opera

MILAN, April 5.—With a record of twenty-two performances, "Parsifal" continues to draw crowded houses at La Scala. Maestro Serafin has received much praise for his conducting.

Nikisch, Bodansky, Steinbach and Schubricht have been engaged to conduct a series of concerts, organized by the Scala management in association with the Society of Symphonic Concerts, to begin at the Scala on April 24, as soon as the operatic season closes. Among the soloists to appear will be Franz von Veczey and Albert Spalding, violinists, and Pepito Arriola, pianist.

The Italian Society of the Friends of Music has just given its sixth concert of the season and the third of its series of German music at the new hall of the Royal Conservatory Giuseppe Verdi. Adolfo Bossi, organist of the Milan Cathedral, played Max Reger's Pastorale and Fugue in D Major in a masterly manner and Richard Strauss's Sonata for Violoncello and Piano was admirably played by Edgardo Brunetti and Alberto d'Erasmo. Umberto Moroni was warmly applauded for his playing of three piano pieces by Liszt. The Brahms Quintet, with Ernesto Consolo at the piano, was also much liked. The hall was well filled by an aristocratic audience.

At the Regio Theater in Turin a new opera called "Finlandia" has just received its first hearing. It is in two acts, libretto by Alberto Colantuoni and music by Emerido Fracassi, a young Abruzzian composer, who studied at Naples and is now a resident of Buenos Ayres. The story is one of passion and crime, with the scenes laid in Finland. There were several recalls for the singers after both acts. Maestro Panizza conducted.

Ethel Harrington, a charming young American woman, has recently made a triumphant appearance as *Gilda* in "Rigoletto" at the famous Teatro Rossini in Venice. She has a beautiful voice, which she manages with artistic finish, and possesses acting ability as well. Venice is one of the most difficult cities in Italy to conquer operatically, but Miss Harrington has certainly accomplished the feat.

WILLIAM LEWIS.

ATLANTA'S BIG OPERA SALE

\$58,000 Paid in Advance for Season Tickets to Metropolitan Week

ATLANTA, GA., April 1.—When Aime Gerber, auditor of the Metropolitan Opera Company, came to Atlanta to confer with Treasurer C. B. Bidwell and Assistant Treasurer Cecil Meyer, of the Atlanta Music Festival association, he found that approximately \$58,000 has been exchanged for season tickets for the coming week of Metropolitan grand opera here. This season ticket sale, which ended Saturday, set a record for Atlanta and exceeded that of last year by \$5,000.

Interest in the week of opera has taken a new turn with the announcement that instead of the postponed revival of "Carmen," Massenet's "Manon," will be presented on the opening night, April 27. The only other substitution is that of "Cavalleria Rusticana" for "Madeleine." Social interest in the operas has in-

creased with the announcement of a notable list of box holders. Among the elaborate social festivities planned in honor of the opera stars are receptions at the Piedmont Driving club, Tuesday evening, April 28, and at the Capital City club on Thursday, April 30. Every evening after the opera an informal supper and dance will be given at the Capital City club.

L. K. S.

ASSEMBLY SALON'S FINALE

Diversified Program Presented Ably by Popular Artists

Illness prevented Mme. Calvert from singing Hallett Gilberte's cycle, "Songs of the Seasons" at the final concert of the Assembly Salon, Hotel Plaza, New York, on April 9, and in place of her Ottilie Schillig, soprano, was recruited at an hour's notice from the Von Ende School and she reflected decided credit upon her teacher, Adrienne Remenyi. The singer scored in Bemberg's "La Mort de Jeanne d'Arc," granting Hadley's setting of "I Have a Little Shadow" as an encore. In her later grant Mrs. Beach's "The Year's at the Spring" found high favor. Another artist whose appearance was impromptu was Orphee Langevin, the Canadian baritone. His voice is powerful, with a wide range and much warmth of color, as evidenced in the "Evening Star" from "Tannhäuser," "Le Souhait" by Massenet and "De L'Art Splendeur Immortelle" from Diaz's "Benvenuto," each of which was entered into perfectly.

George Halprin played several charming piano solos. Jacques Renard, cellist, played exquisitely. Beneath his fingers Massenet's "Elegie" and Sibelius's "Valse Triste" became morbidly beautiful tonal etchings. Anna Baugher's contralto voice was in good form, as manifested in "My Heart at Thy Sweet Voice," Mrs. Salter's "Cry of Rachel" and the popular "A Birthday," by Woodman. Splendid were Mr. and Mrs. Frederick Gunther in three duets, a tender Barcarolle by Chaminade and Harriet Ware's "Good-Night" running apace in popular favor. A Trio by John Adam Hugo closed the long program. The two movements played, revealed a composition moulded along familiar academic lines. The composer was at the piano. Mr. Renard played the cello part and Roland E. Meyer was the capable violinist. William Parson was a highly efficient accompanist.

B. R.

OPERA CONCERTS IN ATLANTA

Organist Kraft Helps Music-Lovers Prepare for Metropolitan Visit

ATLANTA, April 14.—Edwin A. Kraft, city organist, opened his series of "grand opera concerts" at the auditorium Sunday afternoon with the serenade and minuet from "Pagliacci," followed by the Intermezzo from "Cavalleria Rusticana." Then came the prelude and waltz of "Der Rosenkavalier" and selections from "Masked Ball," "Lohengrin," "Il Trovatore" and the prelude and minuet from Massenet's "Manon," all of which operas will be presented here the week of April 27 by the Metropolitan Opera Company. Solon Drukemiller was assisting soloist.

The complete schedule of operas for Atlanta follows: Monday evening, April 27, Massenet's "Manon"; Tuesday matinée, Verdi's "Il Trovatore"; Wednesday evening, Strauss's "Der Rosenkavalier"; Thursday matinée, Verdi's "Un Ballo in Maschera"; Friday evening, Puccini's "Madama Butterfly"; Saturday afternoon, Wagner's "Lohengrin"; Saturday evening, Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci."

L. K. S.

ONLY SMALL OPERA DEFICIT IN DENVER

Support Given Chicago Company Sufficient to Assure Its Return Next Season

DENVER, April 11.—Our very brief "season" of grand opera—three performances crowded into two days—is now a memory. It is, all things considered, a very satisfactory memory. The operas presented by the Chicago company were "Tosca," "Aida" and, as a double-bill, "Cavalleria" and "Pagliacci."

On the face of it, this may seem a peculiar selection, but when it is explained that "Tosca" was given to afford Mary Garden the opportunity to appear here in a rôle new to this community, and that the double-bill was planned that Titta Ruffo might exhibit himself in one of his favorite parts—that of *Tonio*—the matter is perhaps explained. In general terms, it may be recorded that the forces under Mr. Campanini gave us excellent performances, and that the local interest in the series, despite the handicap of Holy Week and the recent fiasco here of the Canadian Grand Opera Company, which tied up indefinitely \$7,000 of ticket buyers' money and deterred many people from patronizing the series just ended, was great enough to insure the return of the company another season. The deficit will be very small—much less than was expected by the local promoters. For this result no little credit is due to the energy and resourcefulness of J. H. K. Martin, the local manager.

Four artists of the Chicago company particularly impressed themselves upon this public during its brief season—Mary Garden, Titta Ruffo, Julia Clausen and Rosa Raisa. Miss Garden had appeared here as a concert singer, and in a performance of "Thais" and her peculiar talents had therefore been pretty accurately appraised. And yet her *Tosca* revealed still greater ability, both as actress and singer, than we had given her credit for. Her second act, in *Scarpia's* apartments, stands out in my memory as one of the most impressive bits of characterization that I have ever witnessed in opera or drama. Her delineation of the soul-tortured *Tosca* was tremendously vital, and her singing of "Vissi d'Arte" was truly appealing. It speaks eloquently for her powers of psychological suggestion that she can, without actual beauty of tone, sing as expressively as she did this lovely melody. This aria, by the way, she sang in Italian, whereas throughout the rest of the performance she used the French language. Does the imperious Mary do this sort of thing in the metropolitan cities, or did she think to "get away with it" undetected in this wild and woolly province? Polese was the *Scarpia*, and gave a conventionally good performance, and Campagnola was an acceptable *Cavaradossi*. The orchestra, under Campanini, was a delight in most respects. Julia Clausen, as *Amneris*, made her first appearance before this public, and won an unequivocal triumph. Her voice was at all times full, rich and powerful, she sang with great emotional fervor, and played the rôle with convincing sincerity. Carolina White was the *Aida*. Polese was a thoroughly good *Amonasro*, and Bassi carried the third act scene with *Aida* and *Amonasro* to a high plane of dramatic forcefulness. Henri Scott sang the rôle of *Ramfis* with suavity. The production was splendid scenically and the orchestra, barring a tendency to overdo the *forte* at times and the hurrying of *tempi* in certain ensembles, was a joy.

A delightful surprise of the double bill

was the *Santuzza* of Rosa Raisa. A voice of such fresh loveliness I have not heard in many a day.

Titta Ruffo's big voice and bigger salary had been persistently advertised to us for weeks before his arrival, and the public imagination was thoroughly aroused for his appearance. The wealth of tone, the broad, free-flowing phrases, in which he voiced the Prologue, left little doubt of his ability to meet any vocal demand of the most exacting rôle. Ruffo was recalled until he finally repeated a part of the Prologue. His dramatic conception of *Tonio*, a witless lout, was difficult of justification.

J. C. W.

PROVIDENCE RUSSIAN RECITAL

Constance Purdy's Unique Program—New Organ Dedicated

PROVIDENCE, R. I., April 9.—A song recital by Constance Purdy was given on Friday afternoon under the auspices of the Monday Morning Musical Club before a large audience. Miss Purdy, who displayed a rich contralto voice which she uses with rare skill, gave a program entirely of songs of Russian composers and most of her numbers were sung in Russian. She was gowned in the costume of a Russian noblewoman and her interpretations showed the results of her study of Russian songs during her residence in Russia. Mabel Hammond played the accompaniments tastefully.

The new organ in the Pawtucket Baptist Church was publicly dedicated Wednesday evening when the Choral Society of the church, assisted by Miss Helen Louise Ames, soprano; Mrs. Elizabeth Northrup Cummings, contralto; T. Lindsay Cummings, tenor; Almon C. Burnham, basso, under the direction of A. Maud Burnham, organist, gave a splendid performance of Gaul's "The Holy City."

On Monday afternoon the music committee, Mrs. H. T. Barker, chairman, arranged an excellent musicale for the Pawtucket Woman's Club. The talent consisted of the Bowman Trio, Geneva Holmes Jefferds, soprano, and Stuart Ross, accompanist.

The third concert of the Steinert series was given by Mme. Yolanda Mero, pianist, and Kathleen Parlow, violinist, both of whom made emphatic impressions.

G. F. H.

Musician Killed by Train

Lawrence L. Glover, an orchestral leader, twenty-five years old, of No. 77 Fifth avenue, was killed by a train after a fall to the Third Avenue Railroad tracks at Grand street, New York, on April 15. He was last employed in the orchestra of a Brooklyn theater, and it was said had a brother, W. L. Glover, connected with the Philadelphia Conservatory of Music.



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WHY MUNICH OPERA HAS DELAYED ITS PRODUCTION OF "PARSIFAL"

A Case of Showing Proper Respect to the Composer, Explains the Intendant—Report of Maude Fay's Resignation from Munich Opera Unwarranted—Arrangements for the Wagner-Mozart Festival

MUNICH, March 31.—As the Munich Royal Opera's apparent tardiness in producing Wagner's "Parsifal" has evoked considerable comment in European musical circles, the writer took the opportunity to-day to broach the subject to Baron von Franckenstein, the intendant of the opera. Baron von Franckenstein explained the situation as follows:

"Without wishing to be governed unduly by sentiment, we thought that the production of 'Parsifal' the very moment, so to speak, that the copyright ex-

pired, would be neither dignified for ourselves nor very respectful toward the composer and his creation. We did not consider it very tactful toward Bayreuth to act as though we had been waiting merely for the legal right to stage the work. I must confess that the haste with which other theaters availed themselves of the opportunity to perform the work on the 1st, 2nd, 3rd and 4th of January was little to my liking.

"Furthermore, as long as we are fortunate enough to possess a *Festspielhaus*, it seemed only natural to wish to use this very appropriate building for such a memorable event. But as the engagement of most of the singers and musicians at the Royal Opera precluded their appearance at the *Festspielhaus* and as, moreover, the heating facilities of that building are not particularly designed for Winter performances, we thought it most opportune and appropriate to fix the date for the Munich 'Parsifal' premiere as May 22, the anniversary of the birth of Richard Wagner."

Among the artists engaged for this year's Wagner-Mozart Festival are to be mentioned, as of especial interest, Edyth Walker, who will sing all her usual rôles, besides creating in Munich the rôle of *Kundry*; Margaret Ober and Mme. Charles-Cahier, who will alternate in the leading contralto rôles; Maude Fay, the American prima donna of the Munich Opera; Luise Parard-Petzel, Mme. Hermine Bosetti and Fritz Vogelstrom, of Dresden, who has been engaged for the rôle of *Parsifal*. Also to be mentioned is the new baritone from Bosnia, Austria, Herr Pesarevic, a discovery of His Excellency Baron von Franckenstein himself.

Maude Fay's Activities

Whatever has been said or published to the effect that Maude Fay has resigned from the Munich Royal Opera may be put down as unwarranted. These unfounded rumors probably resulted from the announcement of Miss Fay's engagement in America for next season. Miss Fay joins with the general-intendantur of the Opera in the announcement that she will be absent from Munich for her American engagement for but fourteen weeks, the time stipulated for her regular leave of absence.

During this period Miss Fay will sing at the Metropolitan, in Boston, Philadelphia, Chicago and San Francisco. She is still under contract for another two and a half years with the Royal Opera of this city and, as she enjoys the greatest popularity, there is not much likelihood of a rupture between her and the Opera management.

A further feature of interest in this year's festival will be the production of Mozart's "Cosi fan tutte." The festival will not, as formerly, begin with Mozart and continue with Wagner, but will consist of alternating Wagner and Mozart performances from the beginning. July 1 has been fixed as the date for the opening of the festival and it will come to an end with a "Parsifal" performance on September 14. The conductors will be Generalmusikdirector Bruno Walter, Hofkapellmeister Otto Hess and Hugo Roehr. Prof. Anton Fuchs will again be responsible for the *mise-en-scène*.

A New Opera School

Still another of America's celebrated professional pedagogues has migrated to Europe. Mme. Aurelia Jaeger, for ten years director of the Metropolitan Opera School and the Brooklyn Master School of Music, is opening an opera school in Munich jointly with Germany's famous actor and stage manager and former intendant of the Munich Opera, Ernst von Possart, who will instruct the students in delivery and German diction, while Mme. Jaeger will devote herself to the vocal department exclusively. For dramatic training, the valuable services of Prof. Anton Fuchs are engaged.

The prime object of Mme. Jaeger and Herr von Possart will be to prove to the world at large that German may not alone be made a very euphonious language, but that it may also be used with the same facility for singing as Italian. "The great trouble to-day," says Mme. Jaeger, "is that most artists don't know how to use a language and therefore don't know the wonderful possibilities of German."

O. P. JACOB.

Czar Takes Balalaika Orchestra Under His Patronage

ST. PETERSBURG, April 4.—The famous Balalaika Orchestra, conducted by Andreeff, which has twice visited America, has been taken under the personal patronage of the Czar. The Douma recently refused to grant a subsidy for the orchestra on the ground that there were more urgent necessities in Russia than the encouragement of music. The Czar's subsidy will amount to \$12,500 a year and the organization will henceforth be called the Imperial Grand Russian Orchestra.

Hugo Kortschak Resigns from Chicago Orchestra

CHICAGO, April 13.—Hugo Kortschak, second concertmaster of the Chicago Symphony Orchestra, has resigned his post, to take effect at the end of this season. He intends to devote his time exclusively to giving concerts and teaching. His concerts will be managed by Harry Culbertson.

M. R.

Adela Verne, the English pianist, made her last London appearance prior to her next American tour at a recent Albert Hall Sunday concert, when she played the Saint-Saëns G Minor Concerto.

NEW CHORAL MUSIC SUNG BY BANKS' GLEE CLUB

Humphries Choristers Introduce Revolutionary War Cantata and Works by Accompanist Dinelli

That the Revolutionary War may be an inspiration to the American composer was exemplified by William G. Hammond's cantata, "The Liberty Bell," which was introduced to New York at the third concert of the Banks Glee Club, H. R. Humphries, conductor, in Carnegie Hall on Thursday evening, April 16. Mr. Hammond, who presided at the piano during the performance of his work, has written a pleasing little cantata. He evidences no individual harmonic idiom nor is his rhythmic trend distinguished, yet the music is unquestionably sincere, and the immense audience liked it exceedingly. Two other novelties were "There Be None of Beauty's Daughters" and "Come, Bring With a Noise," by Giuseppe Dinelli, the club accompanist. Both are conventional works, academically harmonized and treated.

The soloists on this occasion were Marie Stone Langston, soprano, and Bonarios Grimson, violinist. Both were ardently applauded. Miss Langston's voice is pure and strong throughout its rather wide register, while Mr. Grimson draws a beautiful tone from his instrument. The soprano sang "O Ma Lyre Immortelle" from Gounod's "Sappho" artistically indeed, and a later group included Leoni's "The Birth of Morn," Chaminade's "Madrigal" and Woodman's "The Open Secret," besides which she sang exquisitely the obbligate part of Gelbke's "Jubilate, Amen." Mr. Grimson played Vieuxtemps's "Fantasia Appassionata," Bach's Air and the "Tambourin Chinois" by Kreisler, to which he added the G Minor Hungarian Dance by Brahms and Cui's "Orientale." The chorus, under Mr. Humphries's able direction, sang a lullaby by Mozart, Speiser's "The Merry Frogs" and "Come O'er the Sea," by Bullard.

B. R.

Lexington Preparing for May Festival

LEXINGTON, Ky., April 13.—Bluegrass music lovers will have a chance this spring to give themselves a treat, as it has been decided that the annual May Music Festival will be held this year as usual. The dates selected are May 12 and 13, and two evening concerts and a matinee will be given. While not all of the details of the program have been settled, it is announced that "The Crusaders" and selections from "Joan of Arc" will be given, and it is hoped that it will be possible to secure Riccardo Martin, a native Kentuckian, as one of the soloists. The chorus has been rehearsing for some time, and will comprise over 200 of the best singers in Lexington and neighboring cities.

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New York Musical America.—"He took his place at a bound among the foremost accompanists that have been heard in New York in recent years."

Cedar Rapids Republican, Nov. 2, 1913.—"He revealed a verve that was compelling. Better accompaniments we have not heard in a long time, nor do we expect to hear any that surpass them in the near future."

San Antonio Express, Nov. 22, 1913.—"He possesses a technique that is only equalled by his artist touch and sympathy. He gives promise of a brilliant future."

Birmingham Ledger, Dec. 1, 1913.—"A pianist of distinction who plays with depth and appreciative force."

Minneapolis Tribune, Dec. 16, 1913.—"A pianist of unusual abilities. . . a talent altogether delightful and artistic."

Baltimore News, Jan. 17, 1914.—"A word of hearty commendation is certainly due to the accompanist, who gave sympathetic and unaggressive support throughout."

Baltimore Star, Jan. 17, 1914.—"The accompanist, Francis Moore, is an artist—not only as an accompanist, but also as a pianist."

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"The Mystic Trumpeter," at First Hearing Here, Shows High Value

Hamilton Harty Composition Has Inaugural Performance Under Walter Henry Hall's Baton at Concert of the Columbia University Chorus—Noteworthy Choral Effects Obtained

INTEREST in the Spring concert of the Columbia University Chorus, Walter Henry Hall, conductor, on Wednesday evening, April 15 at Carnegie Hall, New York, centered in the first production in this country of Hamilton Harty's setting of "The Mystic Trumpeter" for mixed chorus, baritone solo and orchestra.

Professor Hall, who may always be depended upon to give us new choral music by English composers, made no mistake in selecting this work. Written for the Leeds Festival last fall—where it is learned it had a very respectable success—it was but natural that it would be an appropriate novelty, especially since its composer had recognized one of America's biggest poets, Walt Whitman, in choosing his inspired verses.

Like all modern choral works that are set with orchestral accompaniment this one is scored superbly. What the younger English composers can do with the orchestra is truly remarkable; regarded from the standpoint of fine orchestral writing this work is one of the most distinguished examples that have recently come to notice. Like the American Converse, who put forward a symphonic piece based on the Whitman poem some years ago, Mr. Harty depicts his mystic trumpeter by means of a muted trumpet. But his theme is far more significant! The choral writing is wholly free and untrammelled, containing things that will cause the purists to look askance. It is the expression of a modern musician who says what he has to say with knowledge and authority.

The chorus, which in the last few years has proved itself a meritorious organization sang this music, which

must be recorded as of unusual difficulty, with much verve, excellent intonation and good tone. In the frenzied finale with



Walter Henry Hall, Conductor of the Festival Chorus of New York

the shouts of "Joy! Joy!" Professor Hall brought out the spirit of the poem, finely reflected in the music, effectively. The solo part was entrusted to Horatio Connell, an artist whose work is always praiseworthy. In spite of the intricate melodic lines he managed to make the solo part interesting and brought to it his voice of excellent texture which he handles splendidly. He was applauded heartily

and deserved the audience's approval, for he accomplished what few concert baritones of the day can undertake successfully, namely the singing of new music of this kind with musical and literary understanding, vocal efficiency and authority.

Handel's old opera "Acis and Galatea" was performed earlier in the evening and despite excellent details sounded, in the main, tiresome. Such a revival as Professor Hall planned, has to be sure an historical interest. The chorus accomplished its task in this in a worthy manner. But to make this old music hold the interest for two hours (it covered that period of time on this occasion although the conductor omitted a few numbers toward the close) the four solo parts must be better sung. Only Dan Beddoe and Nicholas Dooty, both tenors, curiously enough, acquitted themselves of their solo duties with distinction. Mr. Beddoe's singing of the air "Love in Her Eyes" reached a high level of polished vocalism and his delivery of the recitative "Help, Galatea!" one of the truly distinguished moments in the work, was poignantly voiced. Though Mr. Dooty was not in his best voice, he again disclosed his right to be considered a serious artist. What he lacks in voice he makes up for in truly noteworthy enunciation, superb phrasing and musical appreciation of the music before him. The other soloists, Cecile Talma, soprano and T. Foster Why, bass, gave performances that fell far below the level of what is expected in a concert of this calibre.

As to the music itself there is a certain monotony which makes the listener somnolent long before the first part is completed. We, of to-day know Handel best through his "Messiah." It is often queried why this work alone is sung annually when there are so many other oratorios and operas by the master. The answer, not far to seek, is that in it the great German vocal polyphonist gave of his maturest inspiration, which accordingly made the work the masterpiece that it is. There are moments in "Acis" that are, perhaps, comparable to the high places in the "Messiah." As a whole, however, it falls far below the standard established by the most popular of Christmas oratorios.

The singing of the chorus showed in both works a commendable development over last year's performance in Sullivan's "Golden Legend" and Elgar's "Music Makers." Only in the matter of male voices, especially in the tenor section, would it seem advisable for Conductor Hall to strengthen his forces. He has trained a chorus that can sing a real *pianissimo* (rare and difficult achievement!) and can rise to the big climaxes with overwhelming sonority. That his singers respond to his wishes he demonstrated again at this concert.

A. WALTER KRAMER.

BOSTON PEOPLE'S ORCHESTRA

Organization Gives Much Pleasure in Its Third Program

BOSTON, April 11.—Mrs. Helen Allen Hunt, mezzo-contralto; John Chipman, tenor, and Emil Mollenhauer, accompanist, were the assisting artists when the People's Orchestra of the Boston Music School Settlement gave its third concert of the season on April 5 in the Huntington Avenue Theater.

This series of concerts for wage-earners and students is filling a unique position in Boston's music, and the orchestra, ably led by Mr. Hoffmann, is gradually making an enviable name for itself. In Hildach's duet, "The Passage Bird's Farewell," Mrs. Hunt and Mr. Chipman gave great pleasure and for solo numbers, Mrs. Hunt sang "Serenity," Salter; "The Leaves and the Wind," Leoni; "Good Night," Rubinstein, and "I Love and the World Is Mine," Manney. Mrs. Hunt's clear, resonant mezzo voice and perfect diction were indeed a pleasure to listen to.

Mr. Chipman sang Rubinstein's "Since First I Met Thee" and "Come and Trip It," Carmichael. Considering that, rather than disappoint his audience, Mr. Chipman had come from a sick bed to sing, his work was doubly creditable. His is a lyric tenor of sweet quality, which he uses with good taste.

W. H. L.

Twelve-Year-Old Chicago Violinist Makes Her Début

CHICAGO, April 13.—Playing the Mendelssohn Violin Concerto, Nellie Wulfe, twelve years old, proved that she is clever and precocious when she made her public début at the Fine Arts Theater last Sunday afternoon. Her other numbers included the Mozart A Major Concerto and numbers by Bach, Tschets-

chulin, Brahms and Wieniawski. In the two concertos she disclosed technical prowess and clear intonation, besides a tone which is already musical and of considerable power. However she would do well to abandon further public appearances and devote herself assiduously to her studies. In time she should become a violinist of distinction. Her progress under the tuition of Alexander Zukowsky has been rapid indeed. Bertha Mandelbaum played the accompaniments cleverly.

M. R.

HIGH TONES IN BACH WORKS

William Wheeler Collects Statistics of Various Tenor Roles

When William Wheeler sang the tenor part in Bach's "St. Matthew Passion" at the Cathedral of St. John the Divine, New York, on April 1, 1914, it was just ten years after he had purchased the score and set to work on it. Mr. Wheeler has worked much on the music of Bach, having appeared during the past two years in performances of the "St. Matthew" and "St. John" Passion, the "Christmas Oratorio"; the cantatas, "God's Time Is the Best," "Bide with Us" and the "Sages of Sheba" and the Twenty-third Psalm. He sang the "St. Matthew Passion" on April 7 at St. Bartholomew's Church, New York, under the direction of Arthur Hyde.

In studying the Bach works he has made the following deductions as to the frequency of "high" notes occurring, an occurrence which makes many tenors unable to sing them: In the tenor part of the "St. Matthew Passion" he has found 449 notes above F, distributed as follows: One B Natural, seven B Flats, sixty-two As, sixty-one A Flats and G Sharps, 164 Gs and 154 G Flats and F Sharps. The tenor rôle of the "Christmas Oratorio" contains 341 notes above F—thirty-eight As, nineteen A Flats and G Sharps, 112 Gs, 162 G Flats and F Sharps.

CAROLYN WILLARD PIANO VIRTUOSO



Press Comments—on Chicago Recital April 6th

"A player of striking merit, possessed of a firm solid touch, a more than adequate technical development and a fine well-poised imagination. Her Chopin was delightful and the Rubinstein, dashing and resonant."—Edward Moore, *Evening Journal*.

"The pianist put excellent qualities of art into the Bach works."—Felix Borowski, *Record Herald*.

"Natural gifts and ability of a high order. Remarkable pianistic talent. Gave evidence of brilliant and virtuosic qualities. The pianist charmed through her beautiful cantilena, her facile finger technic and rare and sensitive conceptions." (Translation.)—Walter Knupper, *Chicagoer Presse*.

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"Splendid dramatic power."—*Toronto Evening Telegraph*.

"His noble voice and depth of temperament brought spontaneous appreciation."—*Buffalo Enquirer*.

"Unusual finish and beauty of tone."—*Montreal Standard*.

"Mr. Burke captivated and satis-

fied an immense audience."—*Rochester Herald*.

"He has a voice full, rich, warm, manly, that comes as much from his heart as his throat, and he has a way of making it go down the ears of his auditors as far as their hearts."—*Cleveland Leader*.

"His excellent technique and wonderful temperament make him a concert singer of real power."—*Chicago News*.

"The surprise of the evening was Edmund Burke, who besides having a splendid voice is a very fine singer, and every inch an artist."—*Seattle Daily Times*.

Mr. Burke will devote the season 1914-15 to a Concert Tour that will rank among the most important features of the season.

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A NEW ART OF THE PEOPLE—II

Search for Most Complete Musical Form—Inclusion of All the People—Inadequacy of Wagnerian Music-Drama for To-Day—Evolution and Self-Expression—Community Music Drama

By ARTHUR FARWELL

IN the search for an art which would be the greatest and most complete product of the Spirit of Life, acting in fullest freedom upon Music, we found that the first absolute condition which presented itself was that such an art must give to the individual the fullest measure of Life which it is in the nature of music to confer—that is, it must give music to the whole man, body, soul, and mind. This led us to the observation of the fact that the forms of musical art in the last two thousand years have split apart these three component parts of music, instead of uniting them, and have either singled out for their appeal one of the three constituent parts of the individual, or made an appeal to some imperfect union of them, i. e., to something less than the whole man. Thus the question finally arose: What form of musical art is it that is to unite on a basis of equality, and in perfect freedom for the expansion of their infinite possibilities, the functions of music pertaining to all three parts of the human being, body, soul and mind, with their respective capacities of motion, emotion and thought? This is the same as asking: What form will normally combine dance, all free rhythmic movement, lyrical and dramatic movement and gesture, musical sensation and emotion, and musical intellectual conception—the musical idea and its formal development, and the unifying idea of the musical form or event?

The nature of the general problem has inevitably compelled us to ask this question. And now the question itself, by its nature, equally inevitably compels us to answer it by saying that the form which we seek must necessarily be some form of music-drama. No other form of musical art can be conceived which satisfies this congeries of conditions—conditions established in the nature of man and music, and their mutual relation.

Need of Present Search

Some persons may ask: Why should we seek this union of the three elements of music; why seek a single musical form which shall include in its scope an appeal to the "whole" man? Such persons may be answered by saying that we, primarily, do not seek it, but that the Spirit of Life, which is the animating Spirit of all evolution, seeks it. All positive things of the Spirit seek and require complete fulfillment in the external world, and until man's life, so far as it may be, shall be fulfilled in music, the evolution of music, through forms of more inclusive significance, cannot stop. In proportion as we awaken to the real meaning of this fact, we are led to co-operate with evolution, and to respond to the creative impulse of the Spirit which is urging forward to the fulfillment of joy in life, and also necessarily, therefore, in art. This means that we must discover the most unrestricted ways in which the Universal Spirit, acting through man as its distributor, can fulfil itself in art. The matter may also be put in this way, that since man has joy in music, either in thought, or feeling, or in the motion of the body, he cannot have the fullest joy in music except through the sum of these partial joys; and since the Universal Spirit requires full self-realization of joy in man, in music as in all other ways, it becomes his necessary task to discover the mode of music's fullest and freest action for joy within him.

A little reflection will show anyone who may not have made himself familiar with the fact before that the dramatic idea is inherent in the nature of music

itself, and is most plainly manifest in the supreme form of "pure" or "absolute" music—supposedly the antithesis of music as dramatic or representative—the symphony. For the symphonic movement is nothing more than a drama arising out of the different natures, and the interaction, of two themes, which are the persons of the drama. Neither is it to be ignored that these two themes have a correspondence to the masculine and feminine principles. The fugue, with its subject and counter-subject, presents the same fact, as do all lesser forms of music down to the very least, including even mere tune itself; for all depend upon the presentation of a musical idea of a given character, and the interest which it acquires through its juxtaposition with an idea of a different character. The interest and value of even the simplest melody depends, in its component parts, upon the application of this principle. In "pure" music, however, the drama takes place wholly in the planes of thought and feeling, although it is a fact well known to investigators of the subject that many persons derive their pleasure from "pure" music only by carrying the drama onto the physical plane by means of the visualizing imagination, thus beholding in the imagination scenes and actions corresponding to the moods and movements of the music. It would seem that when music rejects the physical part of life, something in mankind rebels, and insists on reinstating that element through the faculty of imagination. I, myself, can never hear certain movements of the Beethoven symphonies without seeing corresponding dance movements, notably in the scherzo of the Fifth Symphony, which always presents to my imagination grotesque demoniacal dances by horrible beings in human guise, like those depicted in the cartoons of Goya.

Discovering Our Task

The different functions of music have their development and perfection in different epochs of the world's history, and it is of very great importance that we sweep away that kind of prejudice which makes us believe that because the ideals of musical development were such and such in a previous epoch, they should be the same in ours. Perfection in one phase of music's possibilities does not imply the fulfilled exploitation of its total possibility. We must continually shatter the old notions of the scope and capacity of music, in order to form our conception anew into ideals of greater inclusiveness and potentiality. If Beethoven enormously augmented the dramatic character of "pure" music, Wagner realized and visualized that character. Mozart's task was not Beethoven's, nor was Beethoven's task Wagner's. Nor is our task to-day that of any of the three. Therefore, we must find out what it is.

Since we have got so far as to have our inquiries answered by coming upon the realization that that which we seek must necessarily be some form of music-drama, the next question which arises is: Why, in such a case, is not the music-drama of Wagner that form which we seek? And also, why, with modifications, does it not give us the type of that which we seek?

To answer these questions, we must go back to the conditions to be fulfilled, and which were stated in the preceding chapter. The first of these conditions, restated at the beginning of the present chapter, the music-drama of Wagner fulfils with a near approach to completeness. Body, soul and mind receive Life through music in that drama, although, as has previously been pointed out, the possibilities of free lyrical physical motion are curtailed by the elimination of the dance. On the plane of mind, read-

ily as we acknowledge Wagner to have been a giant in the generation of musical, as well as dramatic, ideas or motifs, we are justified in making reservations with regard to his power to think correctly with regard to all aspects and relations of his art. The utter conquest of the world by Wagner, the man of emotions, and the failure of any corresponding completeness of conquest by Wagner, the man of ideas, is too familiar a story to require repetition here. Viewed broadly, in Wagner's phenomenal development of the emotional element, the soul in music, lay his genius, and in its disproportionate relation to mind and body, his limitation.

The question of Wagner's conception of the broader relations of his music-drama bring us to the second of the conditions which we are considering, and it is here that the great failure of the work of his day to meet the need of ours will be found. The second condition, stated in the last chapter, provides that under the New Gospel of Music, the highest product of the Spirit of Life acting upon music must give that Life to all the people.

Departure from Wagner's Ideals

Here the failure of Wagner's music-drama to meet the situation becomes apparent at once. For all Wagner's hopes to the contrary, for all the brilliant darning of the Bayreuth Idea, that music-drama was destined to fall back into the narrow province of conventional and commercial opera. This was inevitable for the absurdly simple reason that it was made in the image and likeness of opera, as to its material elements; it was a musical stage performance, given by professional artists. All that was physically required to produce such music-drama was the usual commercial operatic machinery of the world. Beyond this there was no occasion to go, however much Wagner may have desired that the Bayreuth Idea should have become the world movement which it has not. Instead, therefore, of becoming, as Wagner had hoped, an artistic revelation and salvation for all the people, it proved to be merely a new revelation in the particular and narrow field of opera. In America it is only the most minute percentage of the people who are reached by opera at all, and Richard Strauss has recently taken measures which show that he considers even Germany herself not to be adequately served in this respect. The reaching of the opera-going public is scarcely to be considered as synonymous with the reaching of humanity!

Participants and Spectators

Again, even where opera, or Wagnerian music-drama, does reach, it fulfils the first condition only for those upon the stage. It is given by a few people, while "humanity" merely sits by and sees it. Full musical self-expression of mind, soul and body is for the participants alone. The reflected musical experience in the mind and soul (though not the body) of the spectators, the *Wirkung*, as the Germans say, is undoubtedly a very great thing, but it falls far short of the effect, the life-givingness and joy of actual self-expression in music. The music-drama of Wagner thus does not give the people self-expression; it merely injects into them the thoughts and feelings of one man. Beyond this, people merely sit there with their arms at their sides, which is what most of us do with respect of most art. This is a circumstance which the evolution of Joy through art will not indefinitely tolerate. In its irresistible course that evolution will in time pull us from our seats, our arms from our sides, until we are all made expressive, even to the outermost covering of Spirit, which is the body. It is not that we reach the *reductio ad absurdum* that everyone will eventually be compelled to dance or sing or act while such a thing may still be unnatural to him or contrary to his immediate training or desire, but that the art-form must be such that the joy of self-expression shall be the opportunity of everyone, the doors of the joy of art open to all.

What kind of music-drama is it, then, we ask, which will fulfil the second of the four conditions, the giving of the joy of complete musical self-realization to all? There is but one possible answer

to this question: It must be a music-drama in which all the people can take part, and which all the people can see and hear. And when we have said this we have described the pageant, or "community music-drama," in the form which it is taking in America to-day.

London Poor Law Authorities Discover Vocal Marvel


LONDON, April 11.—A fourteen-year-old girl singer of whom wonderful things are predicted has come to light in the person of Mabel N. Clark. She is now in the care of the West Ham Board of Guardians which intends that she shall have every opportunity to become a prima donna. A professor of the Royal College of Music has heard her and has been vastly impressed by her gifts. The girl's voice first attracted attention when she was a pensioner of the poor law authorities. She is a contralto and has a wonderful range.

Earl to Sing in Choral Festival in Provincial England

LONDON, April 11.—A great choral festival is to take place in Weymouth on May 6 and nearly every town and village in Dorset is training its choir for the competitions. The Earl of Shaftesbury, who is president of the Dorset Choral Association, will sing with the choir from his own village of St. Giles.

Althouse in Concert Engagements

Paul Althouse, tenor of the Metropolitan Opera Company, will make a number of concert appearances prior to leaving for Europe immediately after the Metropolitan company returns from its annual season in Atlanta.



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MME. FREMSTAD RECEIVES OVATION IN "TANNHÄUSER"

Metropolitan Opera Audience Again Singles Soprano Out for Special Demonstration—An Impersonation of "Venus" that Sets Exalted Standard for Her Successors—"L'Amore Medico" Has Its Largest Audience at Its Final Performance of the Season

IT would have been no surprising phenomenon had the attendance at the season's final "Tannhäuser" on Wednesday evening of last week been small in view of the distressing weather conditions and the fact that aside from Mr. Berger's *Tannhäuser* the cast offered no unwonted feature. Nevertheless, the audience was exceptionally large—far greater, in fact than has been the case at the other performances of the opera this year. At the close of the first scene and again after the first act the reason of this unusual gathering became manifest. It was Olive Fremstad's last appearance here as *Venus*, a rôle in which she had stood unrivaled for more than a decade, and the occasion was not to be passed over unsignaled. So there was a burst of applause after the *Venusberg* scene and quite an unwonted demonstration after the first curtain. It was the obvious desire of many to have the artist before the curtain alone, but their purpose was not attained as it had been in "Parsifal" the preceding week. Nevertheless, the sentiment of the audience was unmistakable.

While Mme. Fremstad has sung the part with better vocal effect on bygone occasions her characterization was, as a whole, as sweeping and powerful as ever. *Venus* is, in a sense, the motivating force of the drama. And, though her visible share in it is very limited, the impression created must be sharply defined and so incisive as to permeate sensibly those scenes in which she is not corporeally represented. Wagner's *Venus* is far more than the grotesque medieval conception. She is the embodiment of a potent abstraction and a figure as large as might have been imagined by a Greek tragic poet. It is precisely in that spirit that Mme. Fremstad denotes her and the realization is felicitous in every detail and phase of expression and in her wondrous plastic beauty of pose and movement. Whosoever supplants Mme. Fremstad in this part will be confronted with a perilous and unenviable task.

Mr. Berger's *Tannhäuser* was wrought along conventional lines. Mr. Weil made his last appearance of the season as *Wolfram*, and Mr. Witherspoon was the *Landgrave*. Vera Curtis sang the *Shepherd* acceptably and Mme. Galski was *Elizabeth*. She was for the greater part in pleasing voice, but why does she

persist in singing only one-half of the lovely "Prayer"? Choral and orchestral features were up to the mark, but will ever the management see to it that some reform of the present absurdly executed bacchanale is effected and that something more in pictorial accord with the Æschylean grandeur of the music is contrived?

Large Audience for "L'Amore Medico"

"L'Amore Medico" seems to be growing in popularity and at its final performance on Friday evening of last week (in conjunction with the "Secret of Suzanne") there was a larger audience than at the previous ones. If the season were longer it would undoubtedly again receive as many representations as it has already had. The irresistible charm of Wolf-Ferrari's music and the general excellence of the interpretation could, indeed, scarcely fail to win the approbation of the operagoing public. There was much applause and laughter last week, though it cannot be denied that some of the delicate humor of both "L'Amore" and "Suzanne" are nullified by the size of the auditorium. No further comment on this particular performance is needed beyond a mention of the fact that it equalled the earlier ones in evenness of merit and that Mme. Alda wore a lavender instead of a blue crinoline gown in "Suzanne."

"Königskinder" was repeated with the customary cast before a fair-sized audience last Saturday afternoon and in the evening the "Magic Flute" had its final hearing of the season. It drew a large gathering and elicited considerable approval though it fell, as a matter of fact, below the standards established. There were several elements of novelty. Mr. Berger replaced Mr. Jörn as *Tamino* and Mr. Leonhardt substituted for Mr. Goritz as *Papageno*. Carl Schlegel sang the rôle of the *Sprecher*, hitherto done by the lamented Putnam Griswold and by Hermann Weil, while Mr. Hertz rested after his labors of the afternoon and relinquished the bâton to Hans Morgestern. Mme. Hempel was the usual brilliant *Queen of the Night* and Mme. Alten the inimitable *Papagena* (alas, how she will be missed in this rôle!) Mme. Destinn was not in her best voice for *Pamina*.

In stepping into Mr. Goritz's boots Mr. Leonhardt had a difficult and graceless task. His *Papageno* was quite excellently sung—the beauty of Mr. Leonhardt's voice has not yet received all the recognition due it—and otherwise well-intentioned. But it had little unction, individuality or humor—and by this no odious comparisons with Mr. Goritz are implied. Evidently there had been no scrupling to rehearse Mr. Leonhardt carefully, for the text he used differed in numerous respects from that hitherto employed and his unfamiliarity with the cuts of the Metropolitan version almost led to several *contresens*. Mr. Schlegel's *Sprecher* was satisfactory and Mr. Witherspoon was again *Sarastro*.

Mr. Morgestern conducted commendably enough, though there were some rough places in the orchestra's playing.

"Aida" Repeated

"Aida" received an admirable performance on Thursday evening of last week. Caruso was the *Rhadames*, and the the-

ater was crowded to overflowing. The tenor has seldom sung the part better. Miss Destinn sang the music of *Aida* exquisitely and Mme. Ober repeated her dramatic impersonation of *Amneris*. Dinh Gilly made much of the rôle of *Amonasro*.

"La Bohème" began the final week of the season last Monday evening. Riccardo Martin was the *Rodolfo* and Miss Farrar the *Mimi*. Both performances had their familiar merits. Mr. Amato, the *Marcello*, was in fine voice. There was regret in the thought that this was the farewell appearance of Bella Alten as *Musetta*. She played the part with her customary vivacity.

Caruso sang *Canio* in "Pagliacci" for the last time in New York this season at last Tuesday's matinée. He was at his best. Miss Bori and Messrs. Gilly and Reschiglian were his principal associates. "Hänsel und Gretel" had the usual cast, headed by Mmes. Alten and Mattfeld, and with Mr. Reiss as the *Witch*. New York will miss Mme. Alten in the Humperdinck work next Winter. *Gretel* is undoubtedly her most popular rôle. She has sung it so often that she is very likely weary of it, but this does not show in the least in her performance.

Enid Tillotson a Singer of Promise

HACKENSACK, N. J., April 19.—Enid Tillotson, lyric soprano, made a charming impression at her recent concert in Hackensack, on which occasion her Indian songs in costume excited the most favorable comment. The young singer, who is a sister of Mrs. Bechtel Alcock of New York City, possesses a voice that is rich in promise. Her auditors were quick to recognize this fact and signified their appreciation by insistent applause. Herman Siewert supplied excellent accompaniments.

New \$25,000 Organ for Oberlin College

OBERLIN, O., April 20.—Oberlin College has received a gift of \$25,000 for an organ to be placed in Finney Memorial Chapel. The donors are Frederick Norton Finney, of Milwaukee, who gave the chapel as a memorial to his father, President Charles Finney, and Charles M. Hall, of Niagara Falls, New York, one of the trustees of the college.



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The special Summer session of the American Institute of Applied Music, New York City, will open this year on June 22, and close on the last day of July. The courses open to students during this special session are vocal music, piano, violin, harmony and organ, under the able instruction of members of the regular faculty; McCall Lanham, voice; H. Rawlins Baker, Leslie J. Hodgson, Sara Jernigan, Islay Macdonald, William F. Sherman and Katherine L. Taylor, piano; Henry Schradieck, violin; Sara Jernigan, Islay Macdonald and William F. Sherman, harmony. Mr. Sherman will also give instruction on the organ.

The Summer courses of this school, which is now in its twenty-eighth year, attract students from all over the country, due greatly to the excellent reputation it has attained through the high standard of musicianship which it maintains, through all its various departments. The school is ideally located at No. 212 West 59th Street, facing Central Park.

Mary Garden Leaves Chicago Opera Company Unexpectedly

Mary Garden arrived in New York last Tuesday from St. Louis, where she made her final appearance of the season with the Chicago Opera Company on the preceding Saturday. A report from Milwaukee, where the company was playing early in the week, said that there was no apparent reason for Miss Garden's departure. It is understood that she has arranged to start immediately for Europe. At her New York hotel it was stated that Miss Garden was suffering from the grip.

Clara Butt a New Musical Sensation in Toledo, O.

TOLEDO, O., April 18.—That Toledo people were anxious to hear Mme. Clara Butt and her husband, Kennerley Rumford, was shown by the fact that the Coliseum, seating 3,500 persons, was

filled last evening when they gave their first recital here. Mme. Butt created a new sensation here in music and made an instant appeal, many encores being exacted. Even at the end of the program the audience was loath to leave. The manner of the two artists is captivating and the phenomenal range of the contralto completely won her auditors. Harold Craxton played the accompaniments with exquisite skill and taste, and William Murdoch, the pianist, added much to the value of the concert by his solos. F. E. P.

Butt-Rumford Recital in Wheeling

WHEELING, W. VA., April 14.—The University Club concluded its first season of concerts last evening with Mme. Clara Butt and Kennerley Rumford. The audience was most enthusiastic over the work of the two artists, as well as over that of William Murdoch, pianist. Mme. Butt's voice was heard to good advantage, especially in "A Joyous Easter Hymn," the "Creation Hymn" of Beethoven, and "Abide with Me." There were many additions to the program by all three of the artists.

The Club's course this year, in addition to the Butt-Rumford Company, included the Melba-Kubelik-Burke combination; Harold Bauer and the Flonzaley Quartet; Julia Culp, and the Minneapolis Symphony Orchestra with Kathleen Parlow as soloist.

Julia Culp, Pavlowa and Stokowski De- part

After her second successful season's tour in America, Julia Culp, the Dutch *lieder*singer sailed for Europe on Monday aboard the *Kronprinzessin Cecilie*. On the same steamer were Leopold Stokowski, conductor of the Philadelphia Orchestra, accompanied by his wife, professionally known as Olga Samaroff. Anna Pavlowa and her Russian dancers were also passengers.

Charles M. Mapes Added to Walter Anderson's Staff

Walter Anderson, manager, announces that he has added to his staff Charles M. Mapes, who will act principally in the capacity of road representative, thus leaving Mr. Anderson free for the more important work of the New York office. Mr. Mapes is a man of experience in the managerial field and has exceptional musical knowledge which should make him a valuable acquisition to any office.

DEVELOP NEW SYMPHONY ORCHESTRA IN NEWARK

Louis Ehrke to Conduct First Concert
on May 5—Arlington Choral
Society Concert

NEWARK, N. J., April 18.—The establishment of the Newark Symphony Orchestra upon a subscription basis seems to be progressing favorably. This orchestra known for some fifteen years as the "Musik Verein Eintracht," had been dependent principally upon two of its members for funds necessary to cover its annual deficit. Owing to the withdrawal of this support the society faced dissolution, which was prevented by the formation of the new organization, of which Wallace M. Scudder is president, and Spalding Frazer, secretary.

A concert will be given on May 5 with Mr. Louis Ehrke conducting.

At a recent pupils' recital given by students of Emily C. Pierson, the assisting soloist was Ruth Rusby, soprano.

On the evening of April 7 Mrs. Jean Slee Starr, of Orange, made her initial appearance before a Newark audience in a rendition of James Russell Lowell's poem "The Vision of Sir Launfal," to an accompaniment of selections from Wagner's "Parsifal" played upon the organ by Sidney Baldwin. Mrs. Starr's voice is a rich, deep contralto and lends itself exceptionally well to work of this sort, for which she seems especially well qualified.

The Arlington Choral Society presented an interesting program under the direction of John V. Pearsall on Wednesday evening. The chorus was assisted by Rose Bryant, contralto, Charles Kitchell, tenor and Harold Fix, pianist. Mr. Fix played Liszt's Tarantella "Venezia e Napoli" and the second Polonaise. Miss Bryant sang beautifully the "Nobil Signor" aria from Meyerbeer's "Huguenots" and a group of songs by Gatty-Homer and Thomas and Mr. Kitchell sang an aria from Flotow's "Martha," Spross' "Ishtar," McFayden's "Love's in the Wind," and Scott's "Secret."

S. W.

Violinist Heerwagen a Suicide

Shortly after playing Tosti's "Good-bye" on his violin, Orlando Heerwagen, who was at one time a member of the New York Symphony Orchestra, killed himself by asphyxiation at his home, No. 1034 Hoe avenue, the Bronx. He was a teacher of piano and violin. His wife said that she knew of no reason for his act.

Spalding Much Encored in Milan Con- cert

MILAN, April 20.—Albert Spalding, the American violinist, played in a concert at La Scala to-night and was received with enthusiasm. He was forced to give many encores. He has been engaged for another concert at La Scala.

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INJUNCTION AGAINST HAMMERSTEIN HOLDS

Appellate Division Sustains Decision of Lower Court Favoring Metropolitan Co.

Not until April, 1920, may Oscar Hammerstein produce grand opera in New York. A decision to that effect was handed down by the Appellate Division of the Supreme Court of New York on April 17, when the decree of Justice Pendleton in the lower court granting a permanent injunction against Mr. Hammerstein was confirmed. The decision of the judges of the Appellate Division was unanimous, making a decisive victory for the Metropolitan Opera Company, which brought the suit.

Action was started by the Metropolitan Company after Mr. Hammerstein had begun the construction of his opera house in Lexington avenue with the intention of producing grand opera there. Previously the Metropolitan had refused Mr. Hammerstein permission to produce opera in English in New York.

The action was based upon the agreement made by Mr. Hammerstein and the Metropolitan Company in the Spring of 1910, whereby the former contracted to withdraw from the opera field for ten years. In return the Metropolitan Company agreed to pay Mr. Hammerstein \$1,200,000 for his good will, property and business in grand opera. The decision of the Appellate Division shuts Mr. Hammerstein and his son Arthur out of producing opera in Boston as well as New York, though the part of the decree concerning Boston is not effective unless confirmed by the Massachusetts courts.

Mr. Hammerstein sought to have his agreement with the Metropolitan Company set aside on the ground that it was illegal because in restraint of trade. Justice Pendleton held, however, that the giving of grand opera could not be construed as commerce, in the accepted sense of the term.

Immediately following the announcement of the decision of the Appellate Division, both Oscar Hammerstein and his son said that they would carry the case to the Court of Appeals. They said that their appeal would be argued in June and that this time Arthur Hammerstein's case would be handled separately from that of his father.

It is possible that Mr. Hammerstein may give ordinary theatrical productions or musical comedies in his new opera house, but he has not yet announced any definite plans with regard to it.

Brooklyn Concert of Mundell Chorus

The Mundell Choral Club, the director of which is M. Louise Mundell, gave an enjoyable concert at the Pouch Mansion, Brooklyn, on April 17. H. G. Colyer, baritone; Graham Harris, violinist, and Bidkar Leete, pianiste, were soloists, and each was heartily received. The chorus, largely composed of Miss Mundell's pupils sang with excellent tone and phrasing. Sidney Dorlon Lowe accompanied with much efficiency, and Wilhelmina Muller was the accompanist for the solo numbers.

Kathleen Parlow Sails for England

Sailing aboard the *Lusitania* on Tuesday evening, April 21, were Kathleen Parlow, the violinist, and her mother returning to their home in Meldreth, Cambridgeshire. Miss Parlow completed this year her third tour of America, in which she again won approval wherever she played. She will appear next season in European centers, returning to America in January, 1916, under the management of Loudon Charlton.

A. VIRGIL K.

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Anita Rio, the American Soprano, Who Has Been Appearing in Opera and Concerts Abroad

ANITA RIO, the popular American soprano, who has been singing for the last few years in the opera houses of Europe, will return to New York during the Summer and remain indefinitely in this country. Mme. Rio has been extremely successful in her operatic work, partly due to the tutorship of her husband, J. Armour Galloway, one of the most successful operatic coaches in Italy at the present time. During her stay abroad Mme. Rio has done a great amount of

concert work, appearing in almost every country in Europe. She has appeared in opera in Covent Garden, London, and for the entire season in the Teatro Rossini in Venice, Teatro Politeama in Genoa, Costanzi in Rome and Grand Theater in Perugia, in addition to many guest performances in the other opera houses of Italy, France, Austria and Spain. Mme. Rio has been called "America's Festival soprano." Mme. Rio will be under the exclusive management of Howard E. Potter.

Rabinoff in Dispute With Russian Dancer

An altercation between Max Rabinoff, who has managed Anna Pavlova's tour with her Russian dancers, and Laurenti Novikoff, Pavlova's principal assistant among the male dancers of the company, is said to have taken place on the stage of the Manhattan Opera House last Saturday evening after the performance. Mr. Rabinoff denied afterwards that there had been a personal encounter and refused to divulge the cause of the dispute.

James Burke in Song Recital

James Burke, Irish tenor, gave a song recital at Aeolian Hall, New York, last Sunday evening, assisted by Marie L. Brackman, soprano. Preceded by some

selections from Mascagni's "Cavalleria Rusticana" each singer contributed groups of the songs of Ireland, including "The Minstrel Boy," "Killarney," "The Last Rose of Summer," "Kerry Dance," "The Wearing of the Green" and others.

Eleanor Spencer Sails for Europe

Eleanor Spencer, the young American pianist, left for Europe aboard the *Rotterdam* on Monday night, April 20, after completing a successful tour of this country. She returns in the Fall under the management of Antonia Sawyer, who has directed her tour this year, opening her season as soloist with the New York Philharmonic, Josef Stransky, conductor, playing the rarely heard César Franck "Variations Symphoniques."

CARL FLESCH LAUDED BY PHILADELPHIANS

High Praise for His Artistry in Recital—Concerts of Local Musicians

PHILADELPHIA, April 20.—Added luster was given to the name of Carl Flesch, the Hungarian violinist, by his recital before a good-sized audience in the Academy of Music last Tuesday evening. There was high praise for the admirable program, which was opened with a sonata by Nardini, which had distinct charm as Mr. Flesch played it. The unaccompanied Adagio and Fugue from Bach's first sonata was wonderfully played and, in the lovely Aria of Lotti, the unsurpassed beauty of Flesch's tone was shown with entrancing effect. There was pure delight in the interpretation of the Sarabande and Tambourin, by Leclair. Three characteristic national dances, by Dvorak, Sarasate and Nachez, were followed by the D Major Concerto of Paganini, given by request, with a cadenza of the violinist's own, which forms perhaps the most attractive portion of the work. Always Mr. Flesch is the serious and conscientious artist, more intellectual than temperamental, perhaps, but not lacking in the poetic spirit and able deeply to stir the emotions. The superiority of his playing was again largely in its perfection of detail and the absolute accuracy of his intonation. Mr. Flesch added five encores. A distinct artistic feature of the recital was the work of Homer Samuels at the piano.

The Matinée Musical Club last Tuesday afternoon offered a miscellaneous program of unusual interest, which was enjoyed by one of the largest audiences of the season. Edward Henahan, of the Overbrook School for the Blind, an accomplished pianist, was the guest of the club, playing the Capriccio Brilliant of Mendelssohn and Chopin's Nocturne No. 2, op. 15, with admirable technic and good expression. Russell King Miller ably assisted at the second piano.

Ethel Barbara Niethammer, a young soprano of much talent, who possesses a coloratura voice of pleasing quality and admirable range and flexibility, was heard in a successful recital at Witherspoon Hall last Tuesday evening, her offerings, all of which were received with cordial applause, including "Caro Nome," Bishop's "Lo, Here the Gentle Lark," and David's "Charmant Oiseau," the latter two with flute obbligato by Clement Barone. Kathryn Meisle, a pleasing contralto, who sings with artistic effect, and Emma Rous, harpist, contributed to the excellent program.

Two of Philadelphia's artists united in a recital of more than ordinary interest at Witherspoon Hall last Monday evening, when Hunter Welsh, pianist, and Lucius Cole, violinist, offered the program. Mr. Welsh showed that he is a pianist of superior attainments and high ideals in his interpretation of Chopin's Sonata in B Flat Minor, op. 35. As an encore Mr. Welsh played the Nachtstück, op. 23, of Schumann. Mr. Cole's solo number was the Vieuxtemps Ballade et Polonaise, to which the accompaniment was well played by Byron Rath. Mr. Cole, who is a member of the Philadelphia Orchestra, also the second violinist of the Hahn String Quartet, played the Vieuxtemps composition in a manner that won him enthusiastic applause, to which he responded with the favorite "Caprice Viennois" of Kreisler, also delightfully performed. A. L. T.

THIS HAS BEEN "VIOLINISTS' YEAR"—YSAYE, KREISLER, MAUD POWELL, THIBAUD, KUBELIK, ELMAN, ALL IN THE FIELD. YET THE CURRENT SEASON HAS BEEN FOR MADAM FOWELL THE BUSIEST OF HER CAREER. NEXT YEAR'S BOOKINGS ARE WELL UNDER WAY. MADAM POWELL MAY VISIT YOUR STATE (1914-1915) WHEN, IF ARRANGEMENTS CAN BE MADE TO SUIT HER ITINERARY, SPECIAL TERMS WILL BE QUOTED. WRITE TO ME. MY PLANS, THOUGH ALTRUISTIC, ARE PRACTICAL.

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"Death of Tintagilles" Presented by Dr. Muck in an Unforgettable Performance—Mme. Carreno's Farewell Boston Recital of the Season—Apollo and MacDowell Club Concerts

Bureau of Musical America,
No. 120 Boylston Street,
Boston, April 19, 1914.

AS I write my ears are filled with the extraordinary beauty and dramatic sweep of Charles M. Loeffler's "dramatic poem" for orchestra, "The Death of Tintagilles," after the play of Maeterlinck. This music was given two unforgettable performances at the concerts of the Boston Symphony Orchestra on April 17 and 18. For once the composer came into his own, thanks to the intrinsic power of his music and to the compelling genius with which Dr. Muck interpreted the piece. This interpretation must have been a joy to him. It seems that Mr. Loeffler could hardly hope to hear from another source a finer rendering of his music. And what music it is!

The composition is about seventeen years old. Originally there were two violas d'amore in the score. Now there is one, the viola d'amore which is heard lamenting in a far-off and legendary manner, over the rich colors of the other instruments—the voice of the little Tintagilles, sorrowful and in terror of unknown things. Not only is this music a wonderful complement, in another art, of the written drama; not only does it portray with freedom and power the essential phases of that drama; it is also a masterpiece of symphonic composition. The tone-poem is too often the excuse for senseless mauling or experimentation on the part of the composer who sets to work rather vaguely as to what he has to say. Mr. Loeffler's composition can stand on its own feet, aside from its poetic associations. Without a title it would be beautifully and splendidly constructed music, logical, coherent, continuously inspired in its development, and based upon comparatively little thematic material.

Louise Homer was the soloist at this concert. She sang the alto air, "O Pardon Me" from Bach's "St. Matthew Passion"; the Gluck "Divinités du Styx," and the aria "O Don Fatale" from Verdi's "Don Carlos." The music of Bach and Gluck was well suited to her style, and the splendid voice of the singer was rivaled in Bach's air by the violin solo of Mr. Witek, the concertmaster, who was also singing, and with wondrous expression. Goetz's F Major Symphony opened the program. This old and faded work was given a remarkably fresh and vital interpretation by Dr. Muck. As a result, many who had come to scoff at it

remained to applaud its simple and unaffected beauties. Beethoven's First "Leonore" overture brought the concert to an end.

Mme. Carreno's Recital

Mme. Teresa Carreno gave a farewell recital for at least a season on the 13th in Jordan Hall. Then she played the Beethoven Sonata, op. 31, No. 2; the C Minor Nocturne, A Flat Etude, op. 10; the C Sharp Minor Waltz, and G Minor Ballade of Chopin; the Schumann "Etudes Symphoniques"; three of the "Orientales" (after Hugo) of MacDowell, "Claire de Lune," "Dans le Hamac," "Danse Espagnole," and Liszt's E Major Polonaise. This admirable pianist was wholly in the vein and played more and more brilliantly as her concert progressed. She has lost scarcely at all the fire and dash which characterized her art in her early years, and she has acquired in a greater and greater degree a noble breadth and poise which add a final touch to the greatness of her interpretations. Mme. Carreno has displayed an artistic vitality, as it were, no less remarkable than the physical qualifications which have fitted her so well for her career. She remains an interpreter and pianist abreast of the time. She is also a mistress of the grand style. Her playing of the poetic pieces of MacDowell and the masterly reading of the Symphonic Studies conducted greatly to the lasting impression she made on this occasion.

The Apollo Club, Emil Mollenhauer, conductor, performed in Jordan Hall on the evening of the 12th. The assisting soloists were Master Harold Norris, soprano, and Gertrude Marshall, violinist. The program was as follows:

Hahn, "Cato's advice"; Cook, "Swing Along"; Nevin Herbert, "Oh! That We Two Were Maying"; Cadman, "The Vision of Sir Launfal"; Gounod, "Ave Maria" (soprano solo, Master Harold Norris); Billeter, "In May Time"; Storch, Serenade (tenor solo by Dr. Thomas I. Descon); Mair, "Consecration of Song."

This was one of the best concerts given recently by the organization. Some new voices have been added of late seasons, and the general brightening and added vitality of the choral tone are to be felt. Master Norris has a very pure soprano, and the arrangement of the "Ave Maria," with the harmonies sustained by the men's voices and the solo soprano over them was pretty, whether or not it added anything of moment to the value of the original air. Miss Marshall played with the refinement, musicianship and adequate technical equipment for which she is favorably known hereabouts.

A concert of an unusual nature was that given by Mr. and Mrs. Roy Goddard Greene, under the auspices of the MacDowell Club in Copley Hall on the 13th. Mr. and Mrs. Greene (Edith Noyes Porter) played music for two pianos by Converse, César Franck and Claude Debussy; Mrs. Wilhelmina Wright Calvert, though indisposed, sang the "Joan of Arc" aria by Tchaikowsky. Mrs. Greene played her Sonata, for violin and piano, with Mr. Habenicht, an excellent violinist, whose tone gave pleasure to all, and who played other music in the course of the concert. Mrs. Greene's sonata is melodious and fluently composed. The first movement is the strongest. The music for two pianos was "Night," the first of the two poems for piano and orchestra, "Night and Day," which Mr. Converse composed some seasons ago; an excerpt from Franck, "Eros and Psyche"; the Prelude "L'Après-Midi d'un Faune," and the "Danse Sacrée et Danse Profane" of Debussy. The transcriptions were well played and the orchestral compositions which they represented are in themselves so interesting that one listens with attention when they are heard in any form. Much was done by the performers to suggest the colors of various orchestral instruments.

MacDowell Club Heard

The last concert of the season by MacDowell Club soloists and orchestra, Frederick Mahn, conductor, calls for special mention. The orchestral music consisted of the Prelude from Reinecke's "Manfred" music; Westerbout's "Ronde d'Amour"; the "Scènes Poétiques," op. 46, of Godard; and, with soloists, "The Desolate City," by Mabel Daniels, for baritone and orchestra (soloist, Bernard Ferguson), the composer conducting, and the E Flat Violin Concerto of Mozart (soloist, Barbara Werner). Mrs. Arthur Beebe Chapin sang the "Shadow Song" from Meyerbeer's "Dinorah," and Bachelet's "Chère Nuit." Ethel Damon Clarke played as piano solos the Chopin Barcarolle, the Liszt Etude in F Minor and the Rhapsody, op. 11. Miss Daniels's composition has interesting and modern harmony, clear, effective instrumentation, and an effective part for the baritone. It was appreciatively interpreted by Mr. Ferguson. Mrs. Chapin has a soprano voice of unusual inherent beauty. Miss Clark showed again her pianistic talent, although she has played more authoritatively. The orchestra itself, however, was the most interesting soloist of the occasion. On account, possibly, of the wise grouping of the players, the tone was remarkably full, round and sonorous. The little pieces of Godard, "Dans les bois," "Dans les champs," "Sur la Montagne," "A Village"—unpretentious, melodious, lightly but skillfully orchestrated, were in themselves most agreeable entertainment and were interpreted with spirit. Not less noteworthy was the accompaniment for the concerts, played with uncommon spirit by Barbara Werner. Very brilliant when it had a right to be, the orchestra followed the soloist with the most creditable sympathy and understanding, and the accompaniment of this concerto is not so small a feat as it sounds.

The orchestra of the MacDowell Club has grown greatly in its size and its capacities of late years, and if it were the only accomplishment of this musical organization, the orchestra, of about fifty, would be in itself an achievement of the greatest possible value to the community. Orchestras in America are all too few and far between, and still fewer and farther are those which play serious music with real enthusiasm and offer chances, both to soloists and composers, who would otherwise wait much longer for a hearing. For this concert Jordan Hall was filled with invited guests and there was the enthusiasm which the concert deserved. OLIN DOWNES.

Napoleon's Life in "Movies" to Be Shown at Metropolitan

Announcement is made in theatrical publications in New York that the Metropolitan Opera House will become a temporary home for moving pictures after the close of the opera season this week. It is stated that a film depicting all the important phases in the life of Napoleon will be shown and that Dr. Anselm Goetzle has been engaged to compose incidental music for the production.

Tour for Carolyn Beebe

Carolyn Beebe, pianist, will make a concert tour of this country beginning in October next. She will be under the management of Charles E. Burden, Steinway Hall. Miss Beebe has already been engaged for the Worcester Festival, Worcester, Mass., next season.

ITALIAN ORCHESTRA IN SECOND CONCERT

New York Symphony Season
Closed by Organization That
Also Opened It

The Italian Symphony Orchestra under Pietro Floridia, which opened the New York orchestral season when it gave the first concert last October, closed it last Sunday afternoon when it played its second in Aeolian Hall. On the earlier occasion comment was widespread over the fact that, despite the title of the organization, no Italian music outside of a Cherubim overture and an excerpt from an opera by Mr. Floridia figured on the list. This time Beethoven's "Eroica" was the only non-Italian item on the program, which began with an Overture in D by Boccherini and contained further a "symphonic picture" called "Sunday at the Village," by Nicola Laucella; a "Barcarolle" for strings and harp, by Luigi Mancinelli, and a "Tarantella" of Martucci. All of these works were heard for the first time in this city.

Though the weather on Sunday was conducive to anything rather than concert going, and, though the air in Aeolian Hall was of the stuffy kind that invites to slumber, the large audience was applaudive and to all appearances happy, despite the length of the program. In view of the warm weather, this might, it seemed, have advantageously been curtailed by the elimination of the Beethoven symphony, of which neither Mr. Floridia's conception nor the orchestra's delivery were sufficiently notable to warrant its inclusion. The orchestra exhibited its capabilities much more favorably in the other works, especially those of Laucella and Martucci. In these it played with a considerable show of spirit and reasonable evenness.

Of the divers modern Italian works presented the "Tarantella" of Martucci was of most distinguished worth and Mr. Laucella the most pretentious. Mancinelli's "Barcarolle" while daintily scored is banal and cheap. At the close of "Sunday at the Village" there was quite an effusive demonstration for the young composer, who is second flute of the New York Philharmonic, and who conducted his work. It may be recalled that an ambitious though not over-interesting tone poem of his, "Consalvo," was brought out two years ago by Mr. Strinsky. The present one, though written before that, was later revised. Like the former, it is programmatic. Mr. Laucella is undoubtedly a talented young man, and this work is somewhat better than "Consalvo"—more concise and clearer in form. The composer possesses an excellent orchestral technic, but his musical ideas are not particularly original or significant. He shows, moreover, somewhat too great a fondness for showy orchestral outbreaks, which are sensational and win applause but are not always in the best taste. H. F. P.



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In Enrique Granados, the young Spanish composer, there has been discovered for Americans a writer of art-music of no uncertain value. The numbers listed herewith represent the latest output of this genius and reveal the same characteristics which first attracted attention to his work. They make their appeal primarily because of their marked racial characteristics of accentuated rhythms and individual harmonies, but these pieces reveal much more than mere racial feeling. They are pianistic in form, concise in thematic treatment, vigorous in rhythm and brilliant in conception. They represent salon music of unusual charm, and of sufficient value to repay careful study. They also form admirable material for teaching purposes from fourth to sixth grades.

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Operatic Politics

To the Editor of MUSICAL AMERICA:

It requires no profound insight into the functioning of present day operatic politics to appreciate the motives which have actuated the Metropolitan's schedule of offerings for its closing week in New York with respect to the German operas presented and the particular assignment of leading soprano rôles therein. By a masterstroke of managerial "diplomacy" Mme. Fremstad is constrained to effect her farewell from a stage of which for years she has been one of the brightest ornaments, as *Elsa* in "Lohengrin," which has never been one of her most grateful rôles; whereas "Tristan," which concludes the season, will have as its *Isolde* Mme. Galski, whose impersonation is, from all except the sheer vocal standpoint, not the equal of Mme. Fremstad's. The plain truth of the matter is that certain powers that be resent the popularity of the American soprano so eloquently disclosed at the recent "Parsifal" performances, and the extent and depth of which they had not until then fully realized despite the frequent ovations accorded her at Wagnerian performances and the laudatory comments of the foremost critics. The tumultuous applause which followed the second act of "Parsifal" on Good Friday undoubtedly rubbed the managerial fur the wrong way and precautions against similar contingencies during the remaining fortnight of the season were duly taken. That ovation, by the way, was unmistakably a popular protest. It could not have been a farewell for she was scheduled to make several other appearances. It was not entirely a tribute to the beauty of her impersonation, for she had enacted the rôle as effectively on other occasions without inciting quite as vociferous a demonstration or achieving two dozen recalls. It showed in what deep esteem the opera-going public holds her. And it is to the public that managerial deference is first due.

The word has gone forth that incompatibility of temper, so to speak, has induced the present breach between manager and singer. This fact, if true,

should have no ultimate bearing on the case. The function of the management is, first and last, to serve the public artistically.

Despite the fact that no announcement was made of the final opera until last Saturday morning it was clear that matters were bound to unfold themselves as they did. That the closing offering was to be a German opera had been mentioned in several dailies. Hermann Weil's departure for Europe after the last "Tannhäuser" made it impossible to present any of the Wagnerian works excepting "Tristan" (in which either Goritz or Amato was available for *Kurwenal*) inasmuch as his services are required for every other save "Lohengrin." "Königskinder" and "Magic Flute" had been sung on previous Saturday evenings, while "Hänsel und Gretel" was billed for a Tuesday matinée. Hence, by the process of elimination the result was a foregone conclusion. And as Mme. Fremstad figured in the "Lohengrin" and again at the closing Sunday night concert (a poor sop to the admirers of Fremstad's dramatic abilities) the identity of the *Isolde* was likewise an established certainty before its official confirmation.

Another "Parsifal" demonstration would have been an embarrassing and uncomfortable experience to certain parties. But their plans, though deep-laid, were for once singularly transparent.

AN OPERAGOER.

New York, April 18, 1914.

To the Editor of MUSICAL AMERICA:

With regard to the demonstration made at the "Parsifal" performance in favor of Mme. Fremstad, let me say that one of the results was, I understand, that it was suggested to Mr. Clarence Mackay, one of the Board of Directors, that it would be a good thing if a public testimonial were offered to Mme. Fremstad, as a recognition of her splendid services as a member of the Metropolitan Opera Company.

The idea of making Mme. Fremstad sing *Elsa* as a farewell to opera, and giving Galski Mme. Fremstad's best part—*Isolde*—has made a very painful impression upon the opera-going public, especially upon the Germans.

It is to be regretted that at the close of a season in which Mr. Gatti-Casazza has shown so much ability, and deserved so highly of the public's appreciation, such an incident should have occurred.

Truly yours,

C. M.

New York.

More Newspaper Publicity Needed for American Musical Independence

To the Editor of MUSICAL AMERICA:

With all others who are working and striving for the uplift of our art in this country, I am profoundly interested in the propaganda which your Mr. Freund is making; and in this connection I am moved to suggest that in the agitation for and among the members of the musical profession along this line, one very important point maybe lost sight of, which may be stated as follows:

The musical profession will be found to a very large majority quite in accord with the propositions which Mr. Freund has made, but the social element of our population, parents and friends and society leaders may have more to do in establishing or disestablishing a prejudice in favor of Europe and against America as a field for study. It may not be reached by this appeal, and it seems to me that until sentiment is changed in that direction, all we may think, say or do as musicians, would have but little effect in stemming the tide of premature journeying abroad. If this is true, may it not be necessary for something in

the way of a wider newspaper advertising to be started, than has been done, although as far as it has gone, the reports and comments of these addresses have been of the right sort, but whereas your magazine keeps up the fight reaching only its musical readers, the newspapers after one report, generally drop it.

I have no plan to offer, but hope that the suggestion thus made may not be wholly inopportune.

Very respectfully,

WILLARD PATTON.

68 So. 11th Street,
Minneapolis, April 14, 1914.

The Case of Miss Farrar

To the Editor of MUSICAL AMERICA:

I was very much interested, as well as amused, at Mephisto's attitude regarding his reference to Geraldine Farrar.

As I am not one of the "young girl" admirers, but an elderly one of Miss Farrar's, I feel I can take an unbiased and unprejudiced view of the case.

All have the right to their own opinion, provided they do not lose sight of the fact that it is *their* opinion. Mephisto is welcome to his, and so is Mr. Sanborn of the *Globe* to his. Mephisto may think Miss Farrar "impossible" in "Madama Butterfly," and Mr. Sanborn may not care for her *Ariane*. But when you accuse Miss Farrar of lack of imagination and plasticity it is quite another matter. Are you not judging her from your opinion of her *Butterfly*? Any one who has a love of the beautiful and is an admirer of genius could only stand amazed at Miss Farrar's conceptions of *The Goose Girl*, *Mignon*, *Elizabeth*, *Zerlina*, *Tosca*, besides others!

Each of these conceptions seems more perfect, especially as each is so utterly different. Do you still accuse Miss Farrar of lack of imagination? Could one portray *Tosca*, *The Goose Girl* and the grisette in "Julien" the way Miss Farrar has without it? Each character is vivified with entirely different emotions. They all have poetry, pathos, fervor and a power to grip the heart.

Luckily for all, Miss Farrar has plenty of impartial judges to appreciate and admire her genius—many older as well as younger listeners—Mme. Lilli Lehmann, is one of Miss Farrar's ardent admirers, as well as her teacher.

In fairness to all concerned, I ask you to print this letter, and I feel sure that you will see this.

An older admirer of Miss Farrar
and reader of MUSICAL AMERICA.
New York City.

Says that Austria Was a Part of Germany!

To the Editor of MUSICAL AMERICA:

While thoroughly in sympathy with Mr. Freund's propaganda, I cannot understand how this gentleman expects to be taken seriously when he wanders so far from the truth as he does in his last editorial: "Turn the Light on Germany." Near the end of the article Mr. Freund says that Haydn, Mozart and Schubert were Austrians, not Germans. Does Mr. Freund assume that all his readers know absolutely nothing excepting their music, that none may be found among them who also know a few other things; history, for example? The facts are, that until her defeat by Prussia, in 1866, Austria was as much a part of Germany as Prussia, Bavaria, Saxony, etc., and that, during the lives of the above-named composers Vienna was the leading city of Germany, the "Kaiserstadt."

If the editorial was written for the sole purpose of creating prejudice against Germany among the readers of limited education, its value is rather insignificant and nothing remains but to

compliment Mr. Freund on his belated discovery that the great German composers were not Germans.

In conclusion I express great regret that Mr. Freund has gone so far in his ardor to promote an originally very laudable cause, as to consider truth a negligible quantity, for such a course will certainly reduce the value of the whole movement to a minimum and will do more harm than good.

Yours very respectfully,

ALBERT MANGELSDORF.

1925 West Grand Boulevard,
Detroit, Mich., April 17, 1914.

The Dora Duty Jones Method

To the Editor of MUSICAL AMERICA:

In response to the recent inquiry in the Open Forum for authorized exponents of the Dora Duty Jones Method of teaching diction, I beg to announce that I am one of the teachers whom Miss Jones personally instructed and authorized to represent her in America and that I hold her written endorsement.

As it was my privilege to have been her friend and to have had daily association with her for months in London, may I add a tribute of appreciation in memory of this American woman who so intelligently and devotedly plead the cause and taught the art of verbal purity in speech and song, and of whom an English critic wrote, "Her early death deprived the musical world of one of the foremost authorities upon voice production?" Very truly yours,

GRACE FOGLER CLARK.

675 Madison Avenue, New York.

Texas Aims High in Music

To the Editor of MUSICAL AMERICA:

Let me shake your hand on your glorious work of "setting us free" from the foreign stamp. Your declaration of musical independence is a stand in the right direction and should receive the hearty co-operation of every music teacher in the United States. My own study has been done in this country and I am now teaching a class of fifty pupils with splendid results. Texas is forging ahead musically in rapid strides, and we are aiming high. All success to you and your work.

Sincerely,

THOMAS HOLT HUBBARD.

Continental Bank Bldg.,
Fort Worth Texas, April 13, 1914.

"Sonatas for the Violin and Piano," is the title of a course of three recitals by Arthur Rowe Pollock and Lotta Davidson, violinist, the first of which was given at the lecture hall of the Brooklyn Institute of Arts and Sciences on April 15.

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Florian A. Shepard recently gave a delightful piano recital at the Shepard School of Music, Orange, N. J.

Bertha Boyce was awarded the prize for the composition of the best Easter carol offered by the Music School of Providence, R. I.

Paul Hyde Davies, an Indianapolis tenor, who originally lived in Muncie, Ind., the home of Orville Harrold, is now in New York, where he has been successful in concert and oratorio work.

The Cooper Glee Club, of Cooper College, Sterling, Kan., recently returned from a successful tour of Kansas. The club consists of twenty men under the supervision of Prof. F. Q. Kneeland.

Gwendolyn Gower, daughter of Dr. and Mrs. John H. Gower, of Denver, has arranged to enter upon a musical career. She has already sung with success in musical comedy. Her father is widely known as a music teacher.

Atlantic City music lovers recently heard an enjoyable concert given in the chapel of the First Presbyterian Church by the Lombardi Orchestra. The soloists were Ada Lombardi, Michaelangelo Rosini and Marnise Abrams.

A novelty in the form of a music picture symphony, "The Moor," was presented by Mrs. Alfred Emerson, of Chicago, and Dudley Crafts Watson, director of the Milwaukee Art Society, in the society's building on April 13.

The large audience that gathered in the Bellmore Presbyterian Church, Bellmore, L. I., was rewarded by hearing Mrs. Louise Mitchell sing Harry Rowe Shelley's "The Resurrection." The soprano's efforts plainly delighted the assemblage.

An interesting joint recital was that given on Tuesday evening, March 31, in the Jamestown (N. Y.) Conservatory of Music, Samuel Thorstberg, director, by Ruby Lucile Waite, pianist, and Norna May Miller, soprano, two advanced students at that institution.

A Festival will be given at Streator, Ill., on May 11 and 12 under the direction of Rachel Busey Kinsolving, the Minneapolis Orchestra contributing two concerts. Esther May Plumb, contralto, and Francis MacMillen, violinist, will be the soloists.

"Olivet to Calvary" was artistically presented by the Crescendo Club, of Atlantic City, assisted by the choir of the First Presbyterian Church, on April 9. The excellent soloists were Mrs. Florence G. Cranmer, Mrs. Ida Taylor Bolte and Albert J. Feyl.

A young American singer who will spend the Summer abroad is Ferne Rogers. The soprano embarked for England on the Baltic on April 9. After a brief sojourn there she will visit Coburg to sing in a series of guest concerts for the Grand Duke.

An address on "The Text of Schubert Songs" was given by Pastor Julius Hoffmann, April 14, at the Florestan Club, Baltimore. Charles Sherman, tenor, and Adolph Torovsky, pianist, both of Annapolis, appeared in a joint recital at the Florestan Club on April 21.

In celebration of the tenth anniversary of the Mansfeldt Club, of San Francisco, an organization of pianists, a program was given by Edith Sellers French, Esther Hjelte, Hazel Hess Mansfeldt, Stella Howell and Cecil Cowles. Hugo Mansfeldt is the director of the club.

Katherine Singer, a pupil of Harris S. Shaw, of Boston, gave a pianoforte recital at the Women's Club in Lynn, Mass., on April 15. Miss Singer was

assisted by Adrienne Hilton, soprano, from the Stephen S. Townsend studio of Boston, with J. Angus Winter as her accompanist.

Mme. Florence de Courcy, contralto, gave a recital under the title "An Hour of Music" at the Waldorf, New York, April 17, assisted by Frances Pelton-Jones, harpsichordist, with Vlado Herz at the piano. The artists devoted themselves principally to seventeenth and eighteenth century music.

Milton Rusch, Milwaukee's sixteen-year-old pianist and composer, recently gave an historic program at St. John's Cathedral. Young Rusch is director of the choral society of eighty-five voices at North Division High School, Milwaukee, in which he is a junior. He will take up piano study in Europe upon his graduation.

Richard B. Meyer, pianist and instructor at the Maryland College for Women, Lutherville, delivered a lecture on "The Origin of Music" to the students at that institution on April 22. He supplemented the lecture by playing compositions of Mendelssohn, Grieg, Chopin, Schubert-Liszt, Scarlatti and MacDowell.

Christine Miller, the popular young contralto, introduced Charles Wakefield Cadman's new song cycle, "From Wigwam and Teepee," to Appleton, Wis., at her recital on April 7. The recital proved to be one of the most enjoyable in the all-star course given by the Lawrence Conservatory, Frederick Vance Evans, dean.

Much surprise has been caused by the announcement that Prof. Louis A. Coerne, director, and Arthur Locke, assistant professor, of the conservatory of music of the University of Wisconsin, have resigned. The announcement was made in brief form by the University Press Bureau on April 16 and no explanation is given.

A unique event in Huntington, W. Va., was the recital given in Carnegie Hall on Wednesday evening, April 15, by Mildred E. MacGeorge, director of music at Marshall College, and Emmet E. Myers. On this occasion a program, including works by Liszt, Wagner, Chopin, Schumann and MacDowell was capably presented.

Montclair Club Hall was the scene of an excellent concert given by Mrs. Beatrice Estelle Fosdick, soprano; Elias Breeskin, violinist, and Mark Andrews, pianist and composer, on April 15 in Montclair, N. J. The whole program, together with the extra numbers demanded by the hearty applause, was much enjoyed.

A large chorus assisted the choir of the First Presbyterian Church of Johnstown, Pa., on Sunday evening, April 12, when "The Crucified," a popular Easter cantata by George B. Nevin was presented. The work, which was composed by the father of Gordon Balch Nevin, the church organist and musical director, was found highly enjoyable.

Carolyn Willard, pianist, announces three pupils' recitals to be given on Monday evenings, May 4, 11 and 18, in the Little Theatre in the Fine Arts Building, of Chicago. Veda Roe, Elsie Simpson and Luella Sweet are the respective students. Miss Willard also announces that her second Summer school season will open in Union City, Mich., June 22.

Morgan Kingston, leading tenor of the Century Opera Company, was the dinner guest of Dr. and Mrs. Rafael Constantian last Saturday evening. Mrs. Constantian, who is an Englishwoman, has been much interested in Mr. Kingston's career. Others well known in musical circles present were Mrs. Antonia Sawyer and Philip Spooner, the young American tenor.

The last of a series of concerts was given in the Blackstone Memorial Library, Branford, Conn., on April 16, when a fine program was presented brilliantly by Edith Davis Jones, harpist; Edith McGee, contralto; Leo Schulz, 'cellist; Harry Rowe Shelley, composer-pianist, and Stedman Jones, tenor. Mr. Shelley's songs, which were sung by Miss McGee, aroused ardent applause.

Mme. Louise Jansen-Wyllie, an American soprano, made her first New York appearance April 16 in the Waldorf. Her program included two Strauss songs, "Allerseelen" and "Zueignung"; "Das Kraut Vergessenheit," by Von Fiehlitz; Brahms's "Vergebliches Ständchen"; an aria from "Tosca" and songs by Young, Bischoff, MacDowell and Rummell. She was much applauded.

Recent events in Philadelphia have included the performance of Will C. MacFarlane's cantata, "The Message of the Cross," by the choir of the Church of the Holy Trinity under Ralph Kinder; demonstration of Combs method of piano playing by Eva Barwick; recital by Ethel A. Tallman and Mme. Julie Lindsay Lambert; piano program by Edna Aurelia Jones and a musicale at the studio of Henry Lukens.

A piano recital by Emma Banks took place April 16 in the studio of Margaret Wendell Huntington, No. 50 Washington Square, New York, for the benefit of the Catherine Lorillard Wolfe Art Students' Club. Miss Banks's program included Schumann's "Carnaval," Chopin's Impromptu H, No. 2 "Fantasie-Impromptu" and Polonaise in A Flat; Schulz-Evler's Arabesques on the "Blue Danube" Waltzes and Liszt's "Rhapsodie" No. 6.

Samuel A. Baldwin, organist of the College of the City of New York, on Sunday afternoon, April 19, performed works of Bach, Fairclough, Lemmens, Lemare, Kinder, Mendelssohn, Bossi, Chopin and Wagner. On Wednesday afternoon, April 22, his program consisted of two movements of Widor's Sixth Symphony, Bach's C Minor "Pascaglia," the "Tannhäuser" Overture and several shorter works of Johnston, Noble and MacDowell.

Cara Sapin, a contralto of the Boston Opera Company, who has made several concert appearances throughout New England since the close of the Boston Opera season, has now gone to her home in Louisville, Ky., for a short rest. After the Paris season of the Boston Opera Company Miss Sapin and other members of the company will go on a concert tour in the Fall, continuing up to the opening of next season's Boston Opera, on January 4, 1915.

An enjoyable program made up of movements from standard piano concertos was presented recently by the pupils of the Birmingham Conservatory in the Jefferson Theater. The soloists were Mrs. Charles E. Dowman, Mrs. Paul Earle, Beatrice Tate, Hester Deusey, Estelle Holloway, and Lotta Belden. The accompaniment was supplied by a local orchestra of twenty men under the baton of William Gussen, who is a director of the conservatory, along with Edna Gockel Gussem.

Music of many nations made up the concluding program of the Wednesday Afternoon Musical Club, Bridgeport, Conn., on April 15. Besides a chorus of women's voices the following soloists were heard: Mrs. Elmer Beardsley, director; Helen Smith, pianist; Mrs. Frederick Grannis, soprano; Mrs. Leonard Wall, violinist; Mrs. Alexander Howell, contralto; Alice Lyon, pianist; Edna Northrup, organist; Eleanor Lines, soprano; Anna Richards, pianist, and Mrs. F. K. Bishop, soprano.

Mme. de Berg-Lofgren, of Boston, gave an "at home" in her studio, No. 70 Westland avenue, that city, on April 18. The affair was in honor of Virginia Pierce, an operatic soprano from Los Angeles, and a former pupil of Mme. Lofgren. Miss Pierce was on a short visit in Boston prior to sailing for Italy. Several of Mme. Lofgren's pupils, among whom were Christiana Caya and Margaret Millea Henry, distinguished themselves in song groups. Irma Seydel, the young Boston violin virtuoso, played several selections.

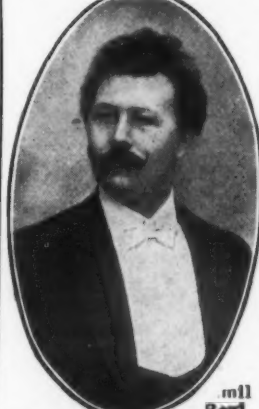
May 9 has been agreed upon as the date for the musical contest, to be known as the intercollegiate glee club meet, and which is to be held in Carnegie Hall,

New York. Clubs from Columbia, Dartmouth, Harvard and Pennsylvania will contest for a trophy. Each club will sing three selections. If this year's meet is a success similar competitions will be held each year. The officers of the council are: President, A. F. Pickernell, Harvard; treasurer, L. Howell Davis, Pennsylvania; secretary, G. W. Mathe-son, Columbia.

John Orth, the celebrated pianist and teacher of Boston and a one-time pupil of Liszt, gave an interesting address before the members of the Boston Music Publishers' Association at its banquet in the Café Georgian on Tuesday evening. In the course of his interesting address Mr. Orth said: "My father placed me on the piano stool when I was eight years old and I feel as though I had been there ever since." Mr. Orth played several compositions of Liszt, and the "Song of the East" and a "Negro Dance" by Cyril Scott.

An informal musicale was given Wednesday evening in the Providence, R. I., studio of Loyal Phillips Shawe by his pupils who gave an interesting program before a large audience. Bessie Birch, soprano soloist at the Cranston Street Baptist Church, rendered Schubert's "Ave Maria" admirably and Robert Rood, basso at the Church of the Mediator, sang Hahn's "Israfel" and Homer's "Banjo Song" with refinement and in good style. Other pupils also assisted and their splendid singing reflected credit upon their teacher.

Herbert Foster Sprague, organist and choirmaster of Trinity Cathedral, Toledo, O., gave a concert on Good Friday, presenting Maunder's cantata "Olivet to Calvary." On Easter Sunday they performed Tours' "Christ, Our Passover," Stanford's Te Deum in C; the Jubilate in F of Coleridge-Taylor, Harry Rowe Shelley's "Alleluia," Horatio Parker's "Behold, Ye Despisers," John C. West's Communion Service complete, T. Tertius Noble's G Minor "Magnificat et Nunc Dimittis," Shelley's "The Strife is O'er" and Hubbard Harris's "The King of Glory."



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“WHERE THEY ARE”

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Althouse, Paul.—Richmond, Va., May 11; Springfield, Mass., May 14; Cedar Rapids, Ia., May 21; Detroit, Mich., May 25; Norfolk, Va., June 3.

Antosch, Albin.—Tiffin, O., Apr. 28, 29; Oswego, May 22.

Beddoe, Mabel.—Newark, May 13.

Bispham, David.—Oakland, Cal., week of Apr. 26; Sacramento, May 3; Stockton, May 7; week of May 11, Los Angeles; week of May 18, Los Angeles; week of May 31, Chicago.

Bloch, Alexander.—New York (German Club), Apr. 28.

Brandegge, Hildegard.—Fall River, Mass., Apr. 29; Hartford, Conn., May 4 (Philharmonic Orchestra.)

Bryant, Rose.—Glen Ridge, N. J., Apr. 24; Newburgh, N. Y., May 15.

Caslova, Marie.—Syracuse, May 4.

Connell, Horatio.—Sweet Briar, Va., Apr. 26; Indianapolis, May 1; Philadelphia, May 19; Oxford, O., May 22; Hollidaysburg, Pa., June 8, 9.

Davidson, Rebecca.—Tiffin, O., Apr. 29.

Dunham, Edna.—Closter, N. J., Apr. 27; Philadelphia, Apr. 28; York, Pa., Apr. 29; New York City, Apr. 30; Paterson, N. J., May 8; New York, May 9.

Eubank, Lillian.—Paterson, Apr. 27.

Gilbert, Harry M.—Æolian Hall, New York, Apr. 23; Kansas City, Apr. 30; Topeka, Kan., May 1; Columbus, Miss., May 4; Albany, N. Y., May 7.

Granville, Charles Norman.—Wilmington, Del., Apr. 28; Lowell, Mass., May 12.

Gunn, Kathryn Platt.—Brooklyn, Apr. 27; Brooklyn, May 8 and 16.

Hardie, Florence.—Hartsville, S. C., May 6, 7.

Harrison, Charles.—Jersey City, Apr. 24; Saratoga, N. Y., Apr. 28.

Hunting, Oscar.—Malden, Mass., Apr. 26.

Huss, Henry Holden.—Williamsport, Pa., Apr. 27.

Huss, Hildegard Hoffmann.—Orange, N. J., Apr. 24; Williamsport, Pa., Apr. 27.

Ivins, Ann.—Paterson, N. J., Apr. 27.

Jacobs, Max.—New York (Delmonico's), Apr. 24.

Kaiser, Marie.—Tiffin, O., Apr. 28, 29; Kansas City, May 4; Emporia, May 6; Iola, May 7; Fort Scott, May 8; Coffeyville, May 11; Hagerstown, Md., May 15.

Kellerman, Marcus.—Winona, Minn., Apr. 24; Council Bluffs, Ia., Apr. 26; Ft. Dodge, Ia., Apr. 27; Athens, Ga., Apr. 30; Anderson, Ga., May 1; Greenville, Fla., May 2; Chester, Ga., May 3; Rock Hill, May 4; Charlotte, May 5; Salisbury, May 6; Winston-Salem, May 7; Greensboro, Ga., May 8; Durham, May 9; Goldsboro, May 10; Wilmington, Ga., May 11; Fayetteville, May 12; Sumter, May 13; Columbia, Ga., May 14; Greenwood, May 15; Augusta, May 16; Charleston, Ga., May 17; Savannah, May 18; Brunswick, May 19; Waycross, May 20; Albany, Ga., May 21; Americus, Ga., May 22; Columbus, Ga., May 23; Montgomery, Ala., May 24; Birmingham, May 25; Anniston, May 26; Gaston, May 27; Rome, May 28; Harrison, May 29; Johnston City, May 30; Morristown, May 31.

Kerns, Grace.—Brooklyn, Apr. 26; Summit, Apr. 28; Newark, Apr. 29; Richmond, Va., May 11.

Klotz, Maude.—Bradley Institute of Arts and Sciences, Apr. 26; New York, May 4; Brooklyn Institute of Arts and Sciences, May 12; Fitchburg, Mass., May 20; Columbus, O., May 25, 26.

Knight, Josephine.—Lowell, Mass., May 12; Springfield, Mass., May 15, 16; Morrisville, Vt., May 20, 21.

Koelling, Helene.—Æolian Hall, New York, Apr. 26.

Levin, Christine.—Southwest and Middle West, to Apr. 25.

Lindquist, Albert.—Lawrence, Apr. 30; Mt. Vernon, Ia., May 31.

Lund, Charlotte.—Philadelphia, Apr. 27.

McCormack, John.—Springfield, O., Apr. 24; Brooklyn, N. Y., Apr. 26; Trenton, N. J., Apr. 27; Paterson, N. J., Apr. 29; Cleveland, May 1; New York, May 3; Syracuse, N. Y., May 4.

Miller, Christine.—Indianapolis, May 1; Syracuse (Festival), May 5, 6; Denver, Col., May 29, 30; Louisville, Ky., June 24, 25, 26.

Miller, Reed.—New York, Apr. 27; Chicago, Apr. 30; Canandaigua, N. Y., May 19; Jersey City, N. J., May 26.

Morse-Rummell, William.—Millbrook, May 1; New York, May 22.

Northrup, Grace.—New York, Apr. 21; Newark, Apr. 29; Port Jervis, May 7; Elizabeth, N. J., May 11.

Ormsby, Frank.—Brooklyn, Apr. 30.

Potter, Mildred.—New York Oratorio Society, New York, Apr. 25; Trenton, Apr. 30; Spartanburg, S. C., May 7, 8; Nashua, May 14, 15; Painesville, O., May 21.

Reardon, George Warren.—Locust Valley, May 7; Yonkers, N. Y., May 14; East Orange, N. J., May 18; Tarrytown, May 22.

Rennay, Leon.—Paterson, N. J., Apr. 28.

Rogers, Francis.—Washington, Apr. 24; Groton, Mass., May 5.

Sarto, Andrea.—Hartford, Apr. 24; Saratoga, Apr. 28; Detroit, May 25.

Simmons, William.—Jersey City, N. J., May 26.

Sorrentino, Umberto.—New York (Hotel Plaza), May 12; Easton, Pa., May 20; Tarrytown, N. Y., May 23; Passaic, N. J., May 27.

Spross, Charles Gilbert.—Cleveland, May 7; Somerville, N. J., May 12; Troy, N. Y., May 13; Columbus, O., May 14; Newark, N. J., May 20; Poughkeepsie, May 26; Hartford, May 28.

Stephens, Percy Rector.—Nashua, N. H., May 15.

Stevenson, Lucille.—Milwaukee, May 5.

Sundellus, Mme. Marie.—Cambridge, Mass., Apr. 24; Minneapolis, June 8-11 (Swedish Festival).

Van der Veer, Nevada.—New York, Apr. 27; New York, May 3; Canandaigua, N. Y., May 19.

Wells, John Barnes.—Glen Cove, Apr. 26; New York (Astor Hotel), Apr. 30; Hartsville, S. C., May 6 and 7; Englewood, N. J., May 12; Yonkers, N. Y., May 14; Stamford, Conn., May 21; New Wilmington, Pa., June 15.

Werrenrath, Reinald.—St. Louis, Apr. 24; New York (Waldorf-Astoria), Apr. 29; New York (Astor), Apr. 30; Geneva, N. Y., May 1; Syracuse, N. Y., May 4, 5; Ann Arbor, Mich., May 16; Waterbury, Conn., May 29; Montclair, N. J., May 29.

Wheeler, William.—Orange, N. J., Apr. 24; Mt. Kisco, N. Y., Apr. 29; New York (University Glee Club), Apr. 30.

Orchestras, Quartets, Chorus, Etc.

Kneisel Quartet.—Institute Musical Art, New York, Apr. 27; Middlebury, Conn., May 7.

Kriens Symphony Club.—Æolian Hall, Apr. 29.

Manhattan Ladies' Quartet.—Hoboken, N. J., Apr. 24; New Haven, Conn., May 1; Elizabeth, N. J., May 4; New York City, May 9.

Oratorio Society of New York.—Carnegie Hall, New York, Apr. 25.

St. Paul Symphony Orchestra.—Muskogee, Okla., Apr. 24; Norma, Okla., Apr. 25; Shawnee, Okla., Apr. 26; Blackwell, Okla., Apr. 27; Enid, Okla., Apr. 28; Windfield, Kan., Apr. 29; Lawrence, Kan., Apr. 30; Tarkio, Mo., May 1; Maryville, Kan., May 2; Dubuque, Ia., May 4; Appleton, Wis., May 5 and 6; Oshkosh, Wis., May 7 and 8; Streator, Ill., May 9; Peoria, Ill., May 10.

Witzel Trio.—San Francisco, May 4.

Zoellner Quartet.—Auburn, Ala., Apr. 24; Ft. Smith, Ark., Apr. 27; Warrensburg, Mo., Apr. 29.



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IN NEW YORK MUSIC SCHOOLS AND STUDIOS

A large audience gathered in the studio of Mme. Niessen-Stone on Sunday afternoon, April 19, to hear a most enjoyable recital given by her pupils. The young singers on this occasion reflected high credit upon the training of their teacher. Corina Chase presided at the piano. The program was as follows:

"In Sternennacht," Cornelius, Miss Crockett and Miss Williamson; Bird Song from "Pagliacci," Grace Foster; "Das Verlassene Mädchen," Wolf, "Slumber Song," MacDowell, Beatrice Langevin; "Batti, Batti," Mozart, Louise Crockett; "My Heart at Thy Sweet Voice," from "Samson and Delilah," Margaret Hussar; Micaela's Air from "Carmen," Marie Zimmerman; "Mondnacht," Schumann, "Berceuse," Godard; Ruth Comstock; violin obbligato by Francesca Gilder; "Cry of Rachel," Salter, "Scotch Folk Song," Mary Stuart Black; "Maienacht," Brahms; "Widmung," Schumann, Jane Hanks; "Che Faro Senza Euridice," from "Orfeo," Mary Wietzky; "Einsam in Trüben," from "Lohengrin," "Marie Kröger," "She Never Told Her Love," Haydn, "Allmacht," Schubert, Alice Berning; "Ritorna Vincitor" from "Aida," Ruth Chase; "At the Cloister Gate," Grieg, soli and chorus.

One of Mme. Niessen-Stone's advanced pupils who was to have sung at this recital is Julie Manierre, lyric soprano, who is at present engaged in concert work and thus could not appear. Her most recent success was in a recital with Oscar Seagle in Chicago, on which occasion her voice and singing created much favorable comment.

Mrs. Edmonds Putney, a pupil of Sigismund Stojowski, gave an enjoyable piano recital at the Von Ende School of Music on Friday evening, April 17. She was ably assisted by Otilie Schillig, soprano; the program presented was a highly interesting one. A Suite in D Minor by Handel was followed by Schumann's "Papillons" and numbers by Stojowski, Tchaikowsky and Paderewski. All were finely presented. Miss Schillig aroused fervent applause with a group of songs by Hahn, Saint-Saëns and Schumann, and scored decisively with *Santuzza's* aria from "Cavalleria Rusticana."

An excellent recital of artist-pupils of Lillian Sherwood Newkirk was given on April 15 at her Æolian Hall

studios. The singing of the pupils was especially noticeable for evenness of scale, exact intonation, understanding of the composer's meaning and beautiful tone color. Alice Smith, who sings at the Classon Avenue Church, Brooklyn, demonstrated that she is a finished artist. Lucy Chase displayed a full, well-rounded contralto, and she sang her numbers with charm. Felice Hull, Mabel McCarton, Harry Sterling, a talented basso, and Louise Grumman sang very beautifully.

Annie Pratt, a promising young mezzo-soprano, presented an interesting program of songs in French, German and English, in the studio of her teacher, John Walter Hall, on Wednesday evening, April 15. Her voice is best in its lower register, but it possesses a considerable range. Moreover, she uses it with considerable intelligence.

Those of Miss Pratt's numbers which appeared of special interest were Massenet's "Nœl Pajjen" and Henri Duparc's "Chanson Triste." Others which the enthusiastic audience enjoyed exceedingly were Macfadyen's "Inter Nos," Brahms's "Botschaft" and Bizet's "Vieille Chanson."

Pupils of the Conservatory of Northern Music were heard to excellent advantage in a piano recital on April 17. All displayed the results of excellent training. Those who took part were Edith Hansen, Charles Bondy, Florence Chest, Richard Bondy, Edith Tweddell, Harris Murray, Astrid Andersen, Audry Nash, Adele Rasmussen, Hester Emmet, Elizabeth Williamsen, Rosamund Sherwood, Alice Appleton, Diana Tweddell and Elsie Park.

Hazel Collins, a young dramatic soprano, gave a recital on Friday afternoon, April 17, in the studio of Isadore Luckstone. Her beautiful voice and charming personality captivated the audience immediately; on the well arranged program were several songs by Mr. Luckstone, who presided at the piano. Composer and singer were enthusiastically recalled.

Pupils of Carl M. Roeder, the New York piano teacher, were heard in recital, at his Carnegie Hall studios, on the evening of April 16, when a program was presented by Edith Smedley, Olive C. Hampton, Marie Wolf, Adelaide Smith and Ida Gordon. The pupils displayed good technic and interpretative ability, and their work, on the whole, showed excellent training.

Another pupil from the Oscar Saenger studios, Edna Dunham, the popular soprano, has accepted the solo position at the Church of the Divine Paternity for the coming year. The contralto soloist of this church, Mildred Potter, is also a Saenger artist.

On Monday, April 20, Dicie Howell, soprano; Henrietta Turrel, alto; Roy W. Steele, tenor, and A. H. Chamberlain, bass, pupils of the Theodore Van Yox studio, sang Lehman's "In a Persian Garden" before the Men's Club of Mt. Vernon, N. Y., with Genevieve Marony at the piano.

VERDI-WAGNER PROGRAM

Twenty-second of the Season's Sunday Concerts at Metropolitan

A Verdi-Wagner program attracted an immense audience to the Metropolitan Opera House last Sunday for the twenty-second of the season's Sunday concerts. The first part of the program was devoted to Verdi's music. Pasquale Amato sang the "Eri Tu" from "Un Ballo in Maschera"; Emmy Destinn an aria from "Trovatore"; Frances Alda the "Ave Maria" from "Otello" and Italo Cristalli an aria from "Rigoletto." Mmes. Alda and Duchène and Messrs. Cristalli and Amato sang the quartet from "Rigoletto."

In the Wagner part of the evening the quintet from "Meistersinger" was sung by Mmes. Destinn and Mattfeld and Messrs. Jörn, Reiss and Schlegel. Mr. Jörn was heard in *Lohengrin's* Narrative and Mmes. Destinn and Mattfeld presented arias from "The Flying Dutchman." Mr. Hagemann's conducting of the "Tannhäuser" Overture was demonstratively applauded.

PRACTICAL OPERATIC ROUTINE—AND IN AMERICA, TOO



Oscar Saenger's Opera Class in action—In the foreground: Jacques Cointi, stage director, with Elizabeth Breen (kneeling) and Edna Dunham with hands clasped; beginning at the left of the picture. Standing at the piano: William J. Falk, musical director of the class. Directly behind Mr. Falk, straight line across the stage, are: Beulah Munson, Descella Jacques, Hilda Deighton, Mrs. Sara Richards, Miss A. Schumacher, Queena Tillotson, Mabel Cochran-Addison, Diana Yorke, Mrs. Ethel Henderson-Thompson, Blanca Carlos, Kathryn Guarnieri, Mme. Adele Krüger, Mrs. Harriet Foster, George Darsie, Grace Mae Hoffman, Mrs. Frances Bickford Allen, Mrs. Katherine Noack Figue, Mrs. R. W. Schmeer.

ONE of the chief objections made by skeptics to the world-famous propaganda made by MUSICAL AMERICA, and its editor, John C. Freund, namely the "Musical Independence of the United States," has heretofore been that American singers had to gain a European reputation before they could even get a hearing in their own country. Up to about five years ago this objection might have borne some weight, but since then its futility has been repeatedly proven, as instanced by the numerous American singers who have secured operatic engagements and made good.

In spite of the fact that there has been a tremendous musical awakening in the musical life of America and an unprecedented growth in all fields of musical endeavor, there has been no concerted endeavor to make the preparation for operatic appearances easier. The various opera houses have announced from time to time that opera schools, where prospective opera stars might receive training, were to be established, but as yet nothing definite along those lines has materialized. This has thrown the burden of this prepara-

tion on the private teacher and the results have been astonishingly good. The number of American singers appearing at the Metropolitan and with the other opera companies has steadily increased and their merit has become more and more apparent.

A great factor toward accomplishing this end, that is, the obviation of the "European illusion," has been the institution by various singing teachers of repute of opera study classes. On the other hand a great many American singers throughout the United States labor under the false impression that given a good voice and a certain amount of repertoire all that they have to do to secure an engagement is to come to New York and sign a contract with Mr. Gatti-Casazza, or directors of other opera companies. This, of course, is the opposite extreme, and is just as ridiculous as the idea of the necessity of going to Europe. It stands to reason that organizations like the Metropolitan Opera Company, which give opera at a standard of excellence unequalled the world over, cannot employ singers who have had no experience in "stage business." Ambitious aspirants for operatic honors must realize that preparation for an operatic career is not altogether a

"bed of roses," that it means nothing but hard, hard work.

Although many teachers of singing who are equipped to impart operatic repertoire have devoted time to the work, yet the demands of the profession of opera are so exacting that it is practically impossible for serious work to be done along these lines without an organization so complete as to be almost beyond the scope of the average teacher.

Among the first to recognize this was Oscar Saenger, who for several years has maintained opera classes. While study by the separate students of repertoire may go forward week after week in Mr. Saenger's studios it was felt that there should be classes in which the actual work of the stage should be closely approximated. As a result classes were formed in which the students who are sufficiently advanced have every opportunity of preparing for operatic appearances under the direction of Mr. Saenger and a corps of assistants in a manner to give the participant actual and not theoretical experience. The results, as shown by the many students of these classes now appearing in opera, have been astonishing.

Mr. Saenger's classes for this year are held as usual at the Murray Hill

Lyceum, where a complete stage is available, under the personal direction of Jacques Cointi, the new stage director of the Century Opera Company, and Mr. Saenger. William J. Falk, who for some years has been associated with the work, is at the piano. The classes are open to the pupils of Mr. Saenger and to others who may show sufficient preparation for the work.

Complete operas are taken up and studied. Many singers have tried to enter the operatic field with a knowledge of the great arias of an opera but no knowledge of the remainder of the work or of the stage business. In these classes the complete operas are rehearsed as if for public performance. Stage business, acting, singing, everything, in fact, which goes to make up the real operatic performance, receives minute attention. Work with such a class as this, and under the direction of such taskmasters is not play, but a serious business, and the results as shown in these classes are successful to a high degree. It is sufficient to point out that such singers as Orville Harrold, Paul Althouse, Marie Rappold, Allen Hinckley, Louis Kreidler, Mabel Garrison and many others are the product of these classes.

A. L. J.

TWO SORRENTINO SUCCESSES

Tenor Warmly Approved by Paterson and Elizabeth Hearers

Two recent successes for Umberto Sorrentino, the young Italian tenor, have been his appearances as soloist with the Liederkranz Society of Elizabeth, N. J., Carl Hein, conductor, on April 15, and at a concert of Italian music at Y. M. C. A. Hall, Paterson, N. J., on April 13.

At the Elizabeth concert Mr. Sorrentino sang the "Flower Song" from Bizet's "Carmen," Marshall's "I Hear

You Calling Me" and a Neapolitan folksong, winning the favor of the audience so markedly that he was compelled to add as an extra the "La Donna è mobile" from Verdi's "Rigoletto." His performance was vocally excellent. The familiar "O Sole Mio," "Tarantella Sincera" by De Crescenzo, and a "Rigoletto" aria won him immediate approval in Paterson, and he was obliged to repeat the latter number three times. He also joined in a duet from "Trovatore" with Nana Genovese, mezzo-soprano, whose much admired solo offerings were Giordano's "Caro mio ben," Saint-Saëns "La Serenité" and a "Favorita" aria.

NEW HEINEBUND CONDUCTOR

Dr. Anselm Goetzl Proves His Worth—Steinberg Able Soloist

The concert of the Heinebund Singing Society on Sunday evening, April 19, under its new conductor, Dr. Anselm Goetzl, at Terrace Garden, New York, proved to be a telling success for conductor and chorus. Dr. Goetzl's task was not an easy one, for he succeeded no less a distinguished leader than Louis Koemmenich. He gave evidence in his conducting of serious musical purpose, of the ability to command his forces

with authority. The male chorus sang Weinzierl's "Hochsommer," Kirchl's "Scheiden," Grieg's "Landkennung," Hildach's "Der Schnitter" and Wormser's "O Komm, O Wonne." Abt's "O Welt, wie bist du doch so schön" and Naubert's "Dort in den Weiden" showed the efficiency of the female chorus, while the combined forces sang Schubert's "Deutsche Tänze" to advantage.

In the Grieg work Bernhard Steinberg, baritone, sang the solo part with vocal opulence and distinction of style. His delivery of the "Evening Star" song from "Tannhäuser" also won him enthusiastic applause.

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